

Sight Reading Chords

for Guitar

by Matthew Faunce

Sight Reading Chords for Guitar

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Seventh Chords

IV. Seventh Chord Shapes

- × × • • • • (strings 4 3 2 1)
- × • • • • × (strings 5 4 3 2)
- • • • × × (strings 6 5 4 3)
- × • × • • • (strings 5 3 2 1)
- × • • • × (strings 6 4 3 2)
- × • • × • • (strings 5 4 2 1)
- • × • • × (strings 6 5 3 2)
- × • • • × • (strings 5 4 3 1)
- • • × • × (strings 6 5 4 2)

V. Seventh Chords Notated in ii⁷ - V⁷ - I^{ma7} & ii^{o7} - V⁷ - i⁷ Cycles

- 1.1-7 • • • • (strings 6 5 4 3, 5 4 3 2, or 4 3 2 1)
- 2.1-7 • × • • • (strings 6 4 3 2 or 5 3 2 1)
- 3.1-7 • • × • • (strings 6 5 3 2 or 5 4 2 1)
- 4.1-7 • • • × • (strings 6 5 4 2 or 5 4 3 1)

Close Form Triads

Presentation

Each group of three staff-lines* presents the close form triads in six chord cycles: (1) The first staff-line of each group of three lines cycles through the chords in **ascending seconds**, first in the major key (e.g., C major, D minor, E minor, etc.), then in the minor key, (e.g., A minor, B diminished, C major, etc.) (2) The second staff-line in each group is of **ascending fourths**, first in the major key (e.g., C major, F major, B diminished, etc.), then in the minor key, (e.g., A minor, D minor, G major, etc.) (3) The third line in each group of three is, similarly, of **descending thirds**, (e.g., C major, A minor, F major, etc.). Each line is first in the major key then in the relative minor key, corresponding to the key signature marking off each group.

The groups cycle through the standard 15 key signatures.

Presented under the title Close Triads 1 are the lowest close form triads that can fit on the guitar. Presented under the title Close Triads 2 are the next higher inversions of the same chords, etc., up to Close Triads 7.

Suggested Approach

Practice the chords in the order they have been laid out in this book, working your way through all the key signatures. Before you start playing, since it's important to recognize the root of each notated chord at a glance, practice saying, out loud, the root notes of each chord.

For each chord cycle, (e.g., the ascending seconds in the key of C major), do the following.

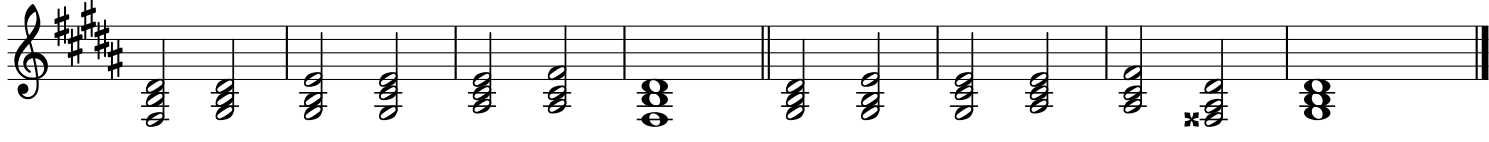
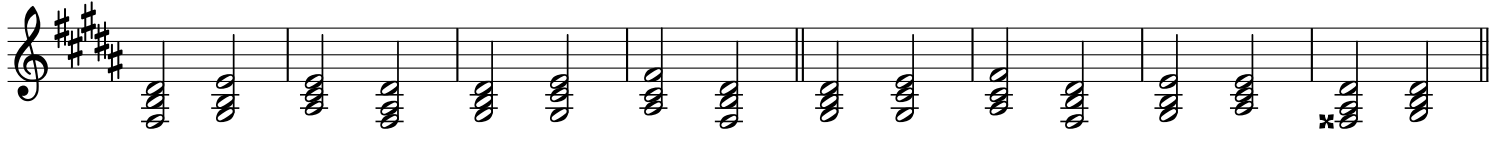
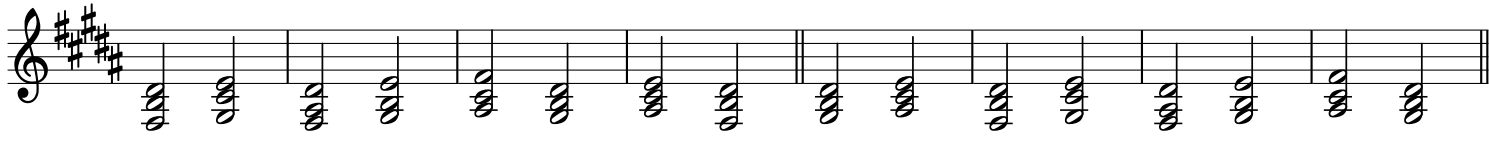
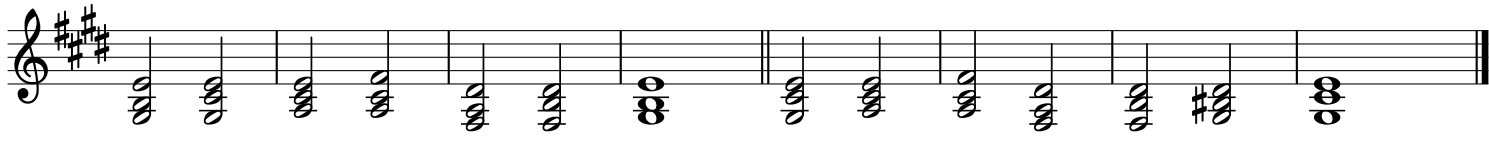
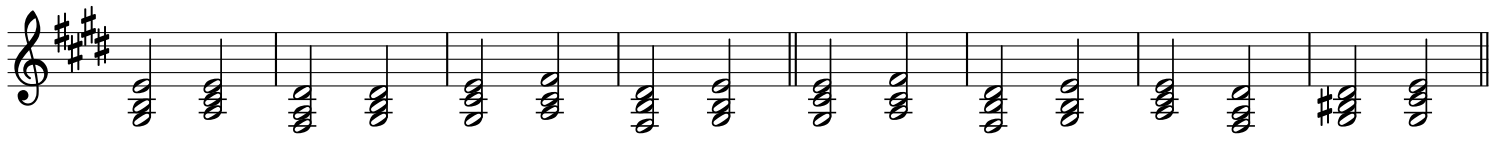
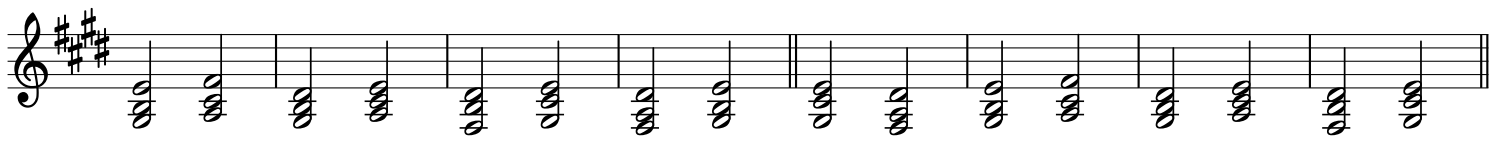
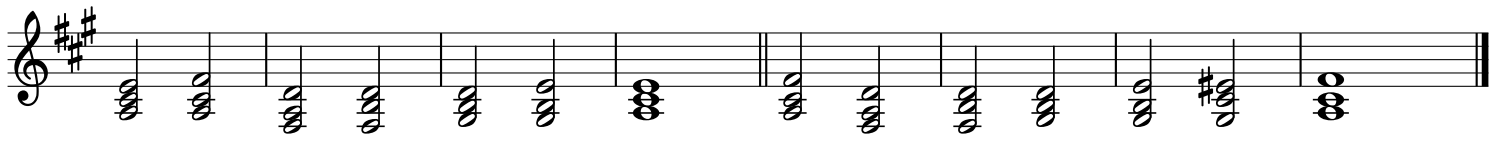
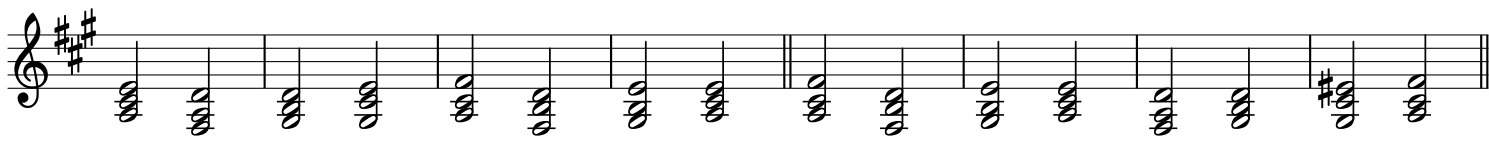
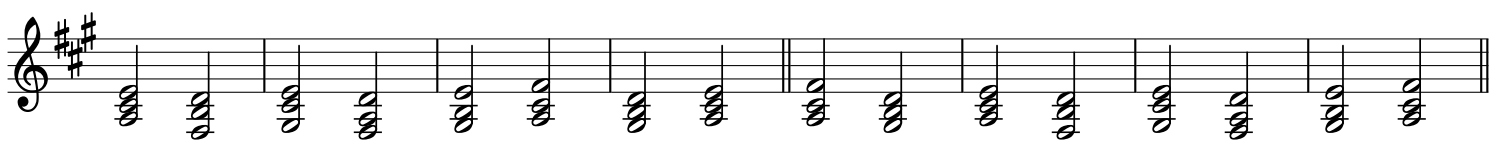
1. Read through the chord cycle.
2. Memorize the shapes and placements, i.e., the configuration on the fretboard, for just the I IV V or i iv v chords you've just read. Then, without reading, practice playing these chords while saying their chord names. Say, e.g., "F Major," "G Major," "C Major."
3. Again without reading, practice these I IV V chords while saying their roman numerals.
4. Memorize the shapes and placements for the whole cycle. Without reading, play through the cycle while saying the chord names.
5. Again, without reading, play through the cycle while saying the roman numerals.
6. Read through the chord cycle again.

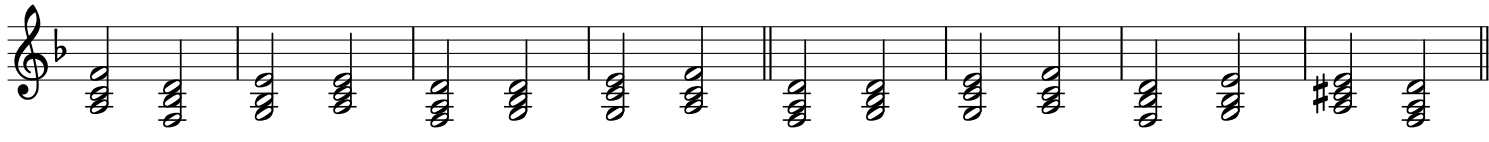
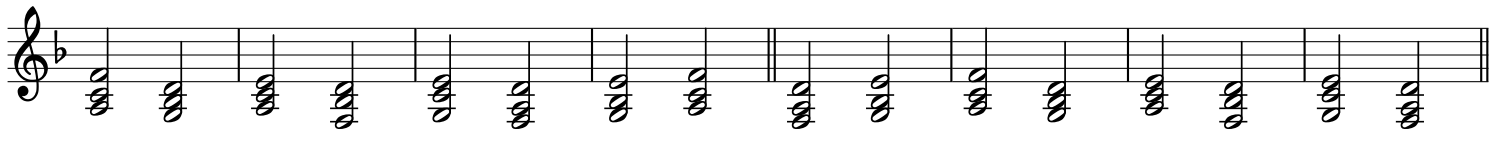
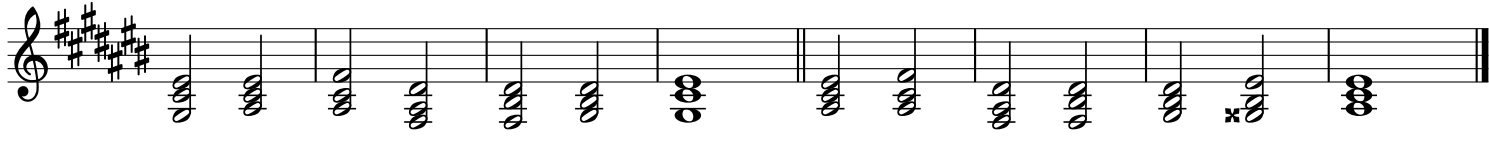
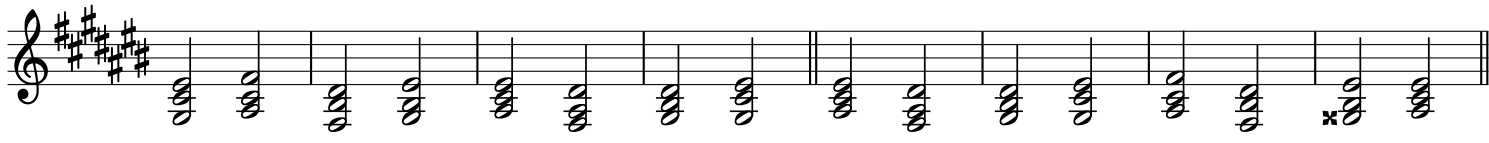
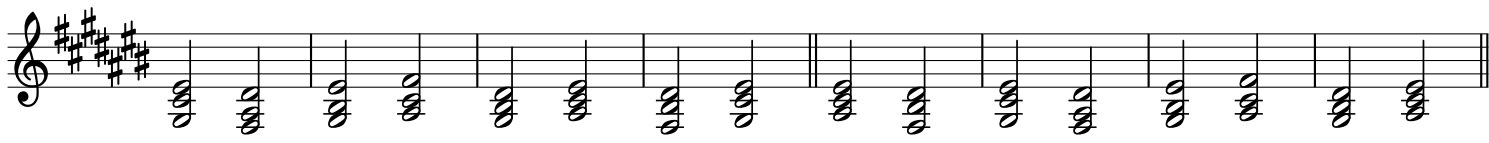
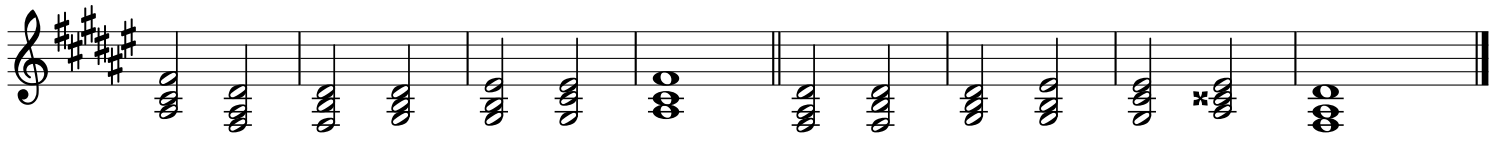
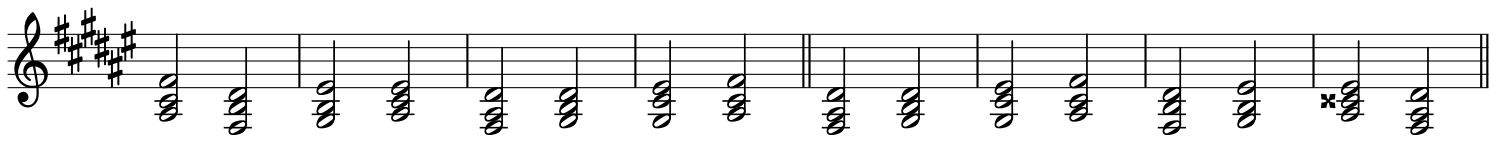
This will help you instantly recognize whether the root of the chord you're reading is sharp, flat, or natural, and it will help you instantly recognize the chord quality and its shape.

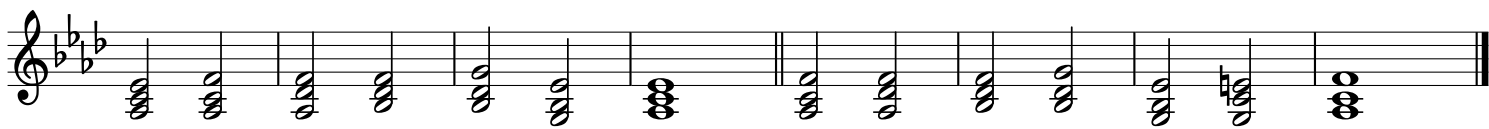
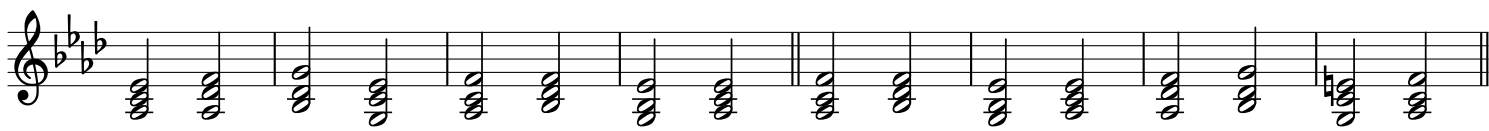
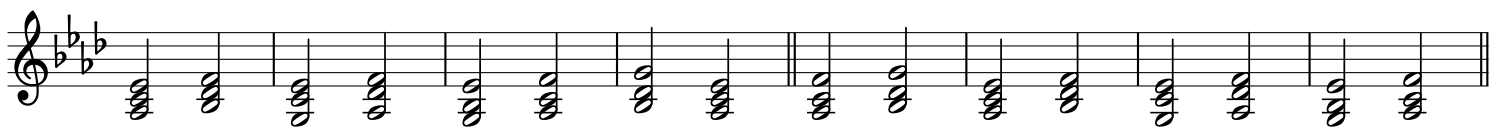
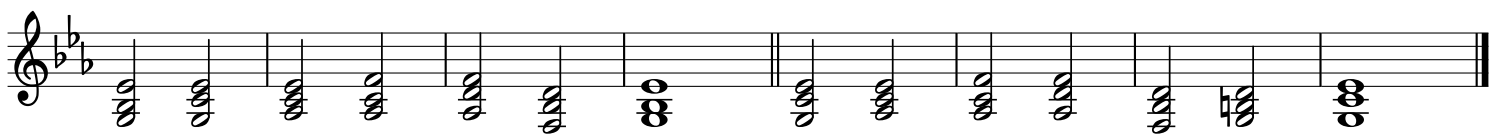
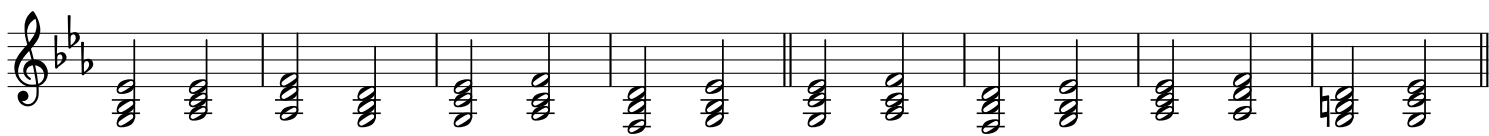
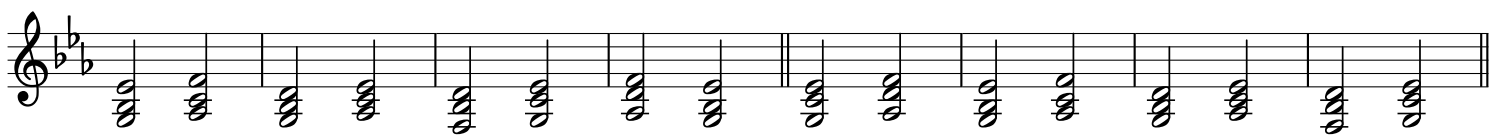
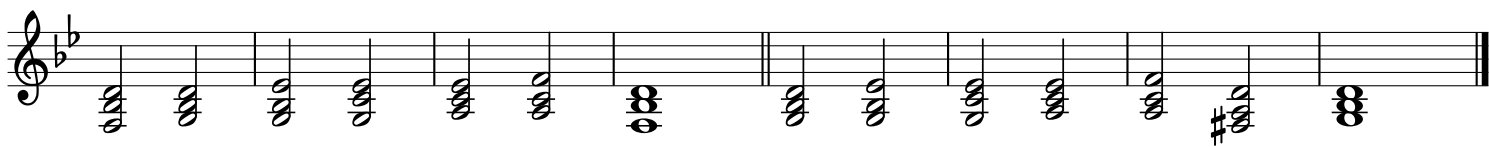
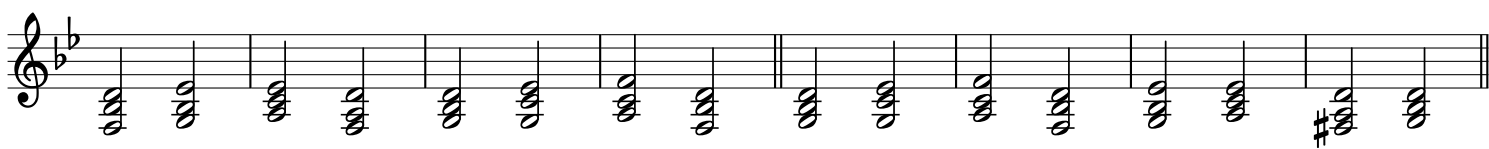
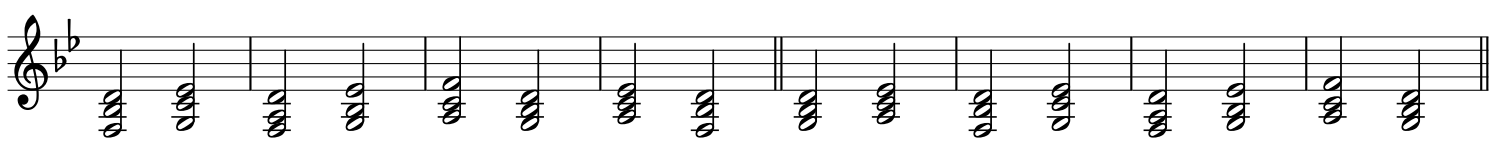
* A staff-line is the staff only from the left of the page to the right, until the line break.

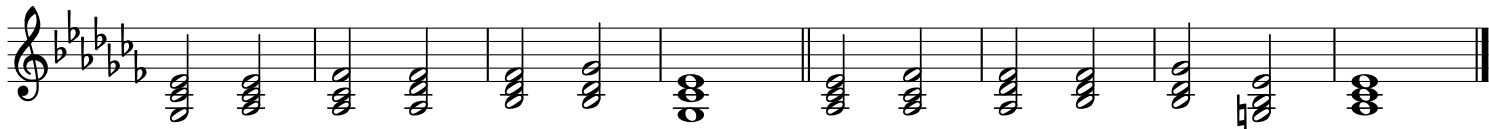
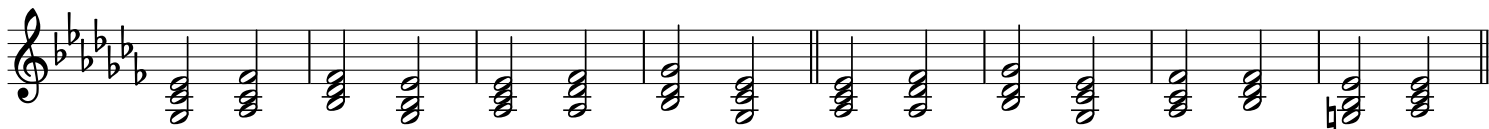
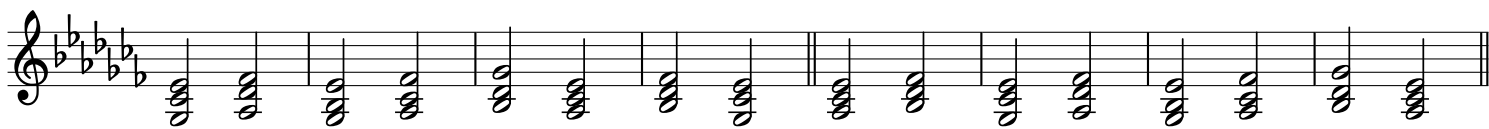
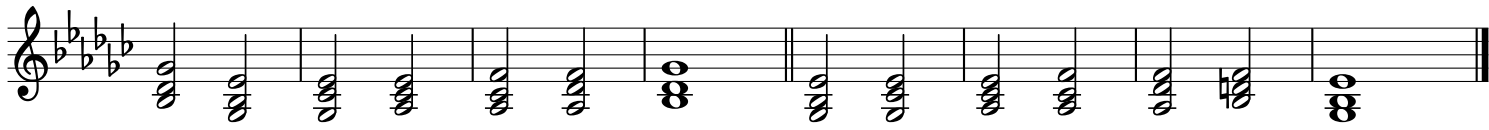
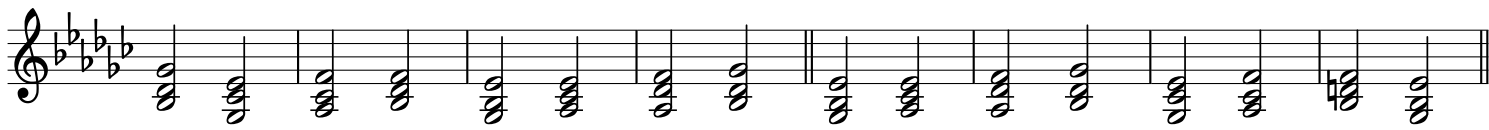
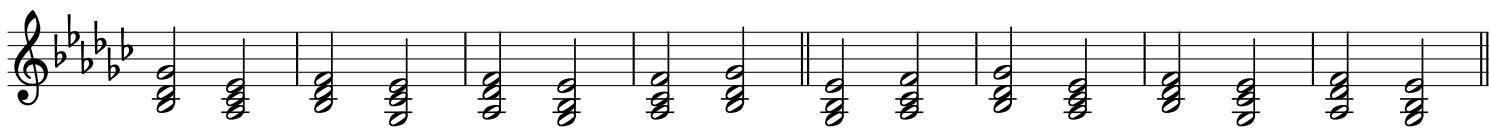
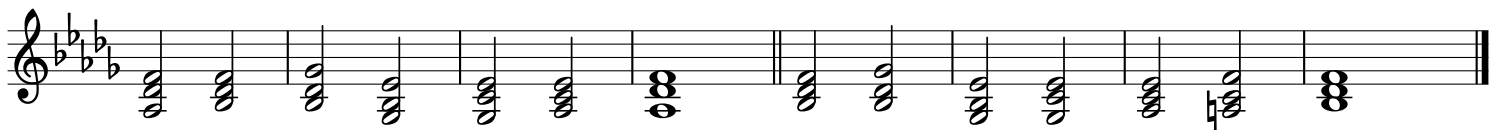
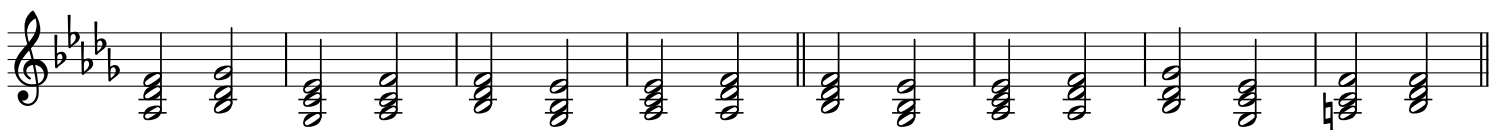
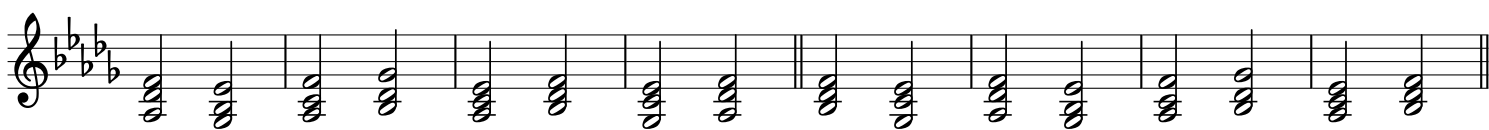
Close Triads 1

The image displays a musical score titled "Close Triads 1". It consists of ten staves of music, arranged in five pairs. Each pair represents a different key signature, indicated by a sharp sign (#) on the first staff of the pair. The keys are C major, G major, D major, A major, and E major. Each staff contains a sequence of close triads (three notes stacked together) in various positions. The triads are played in a descending sequence on each staff, with some staves ending with a double bar line.







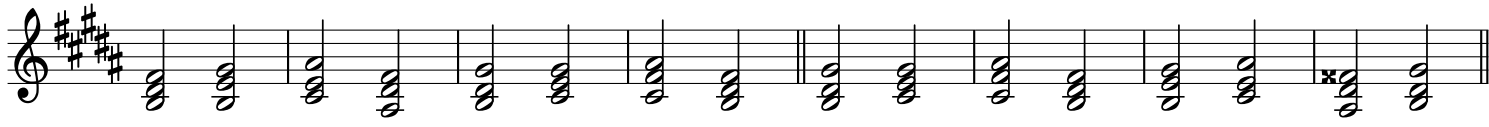
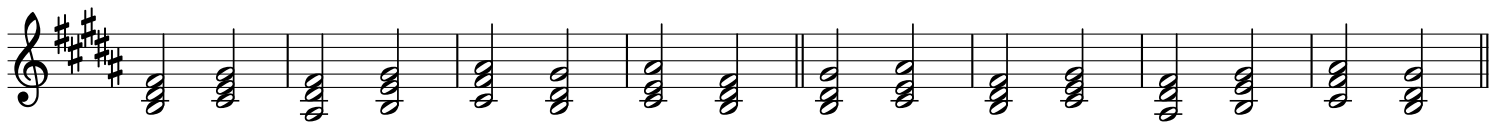
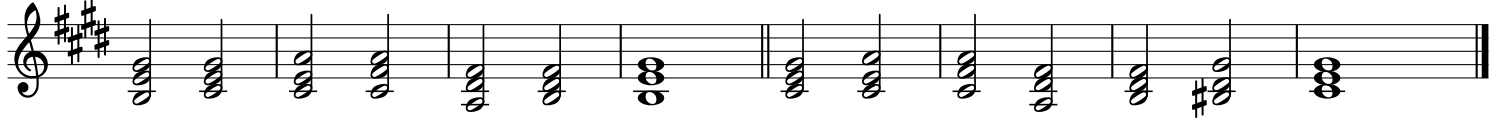
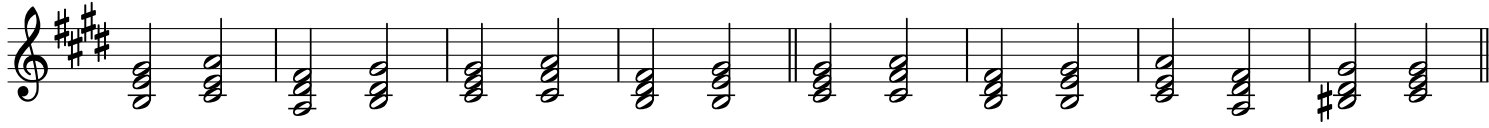
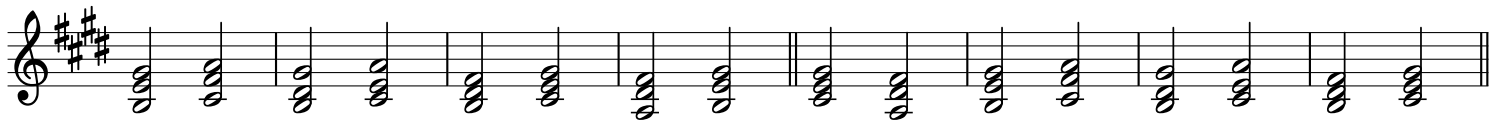
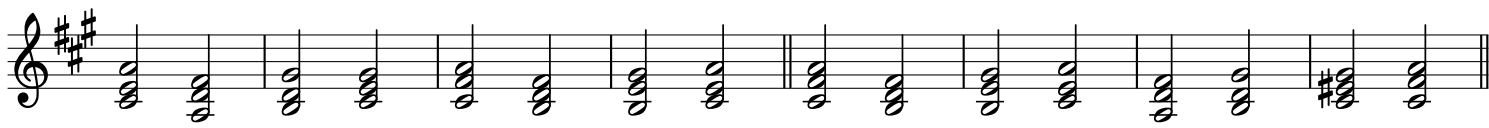


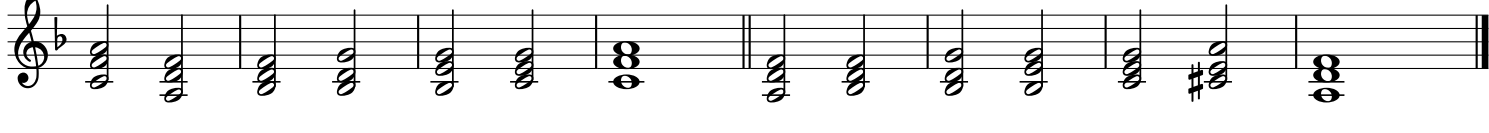
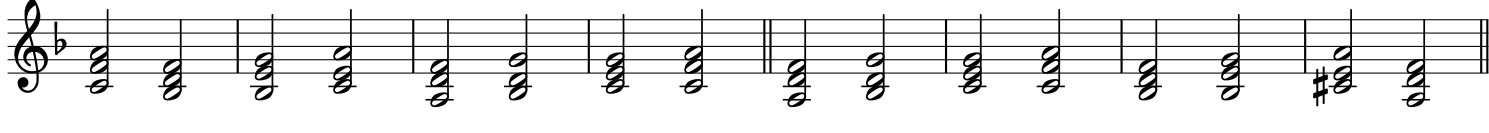
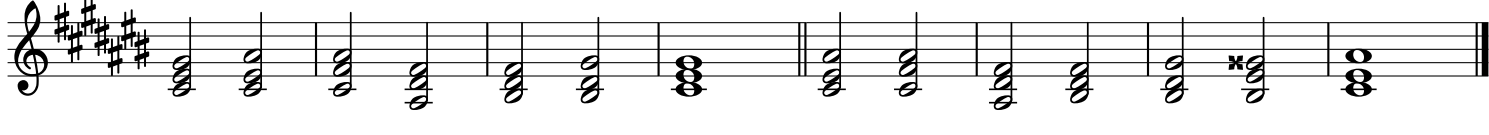
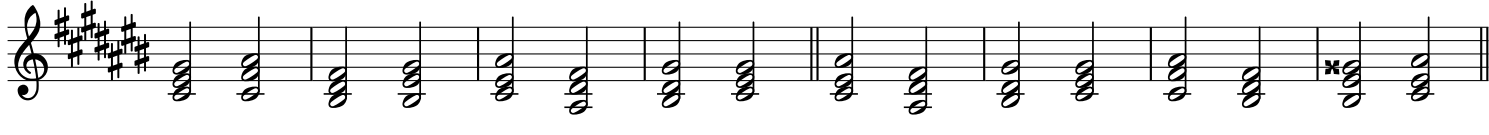
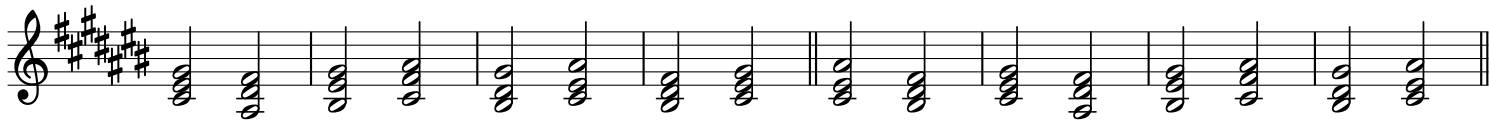
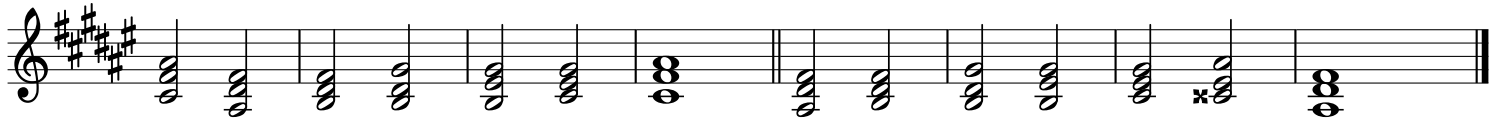
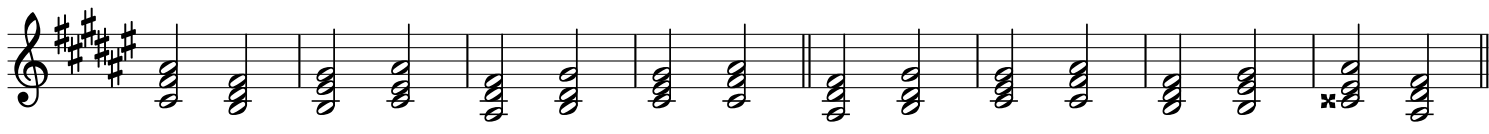
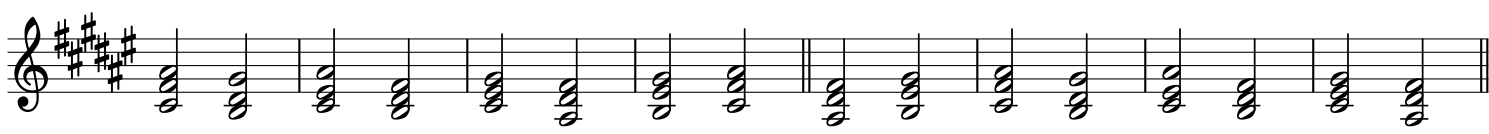
Close Triads 2

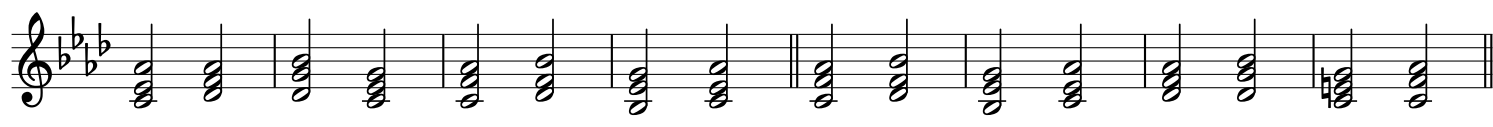
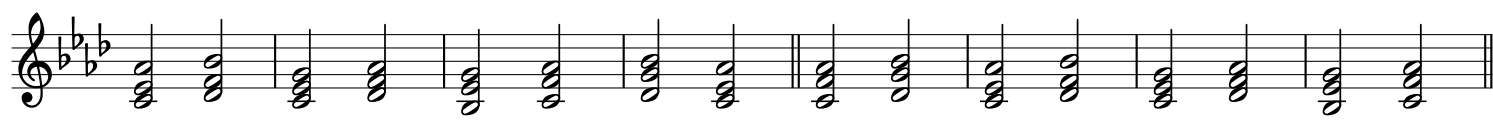
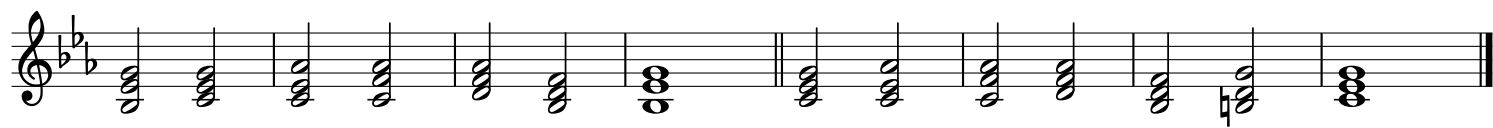
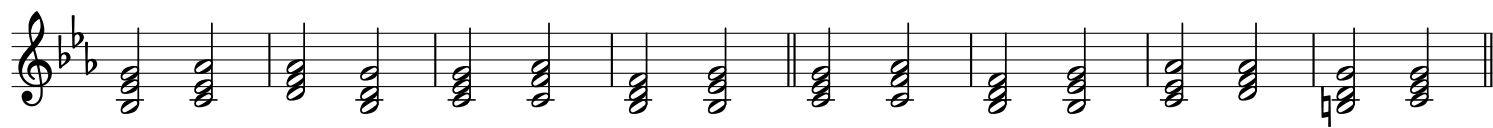
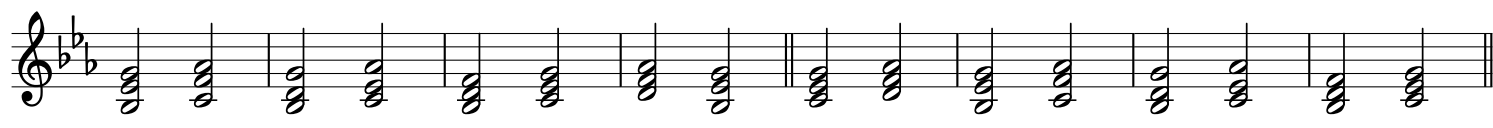
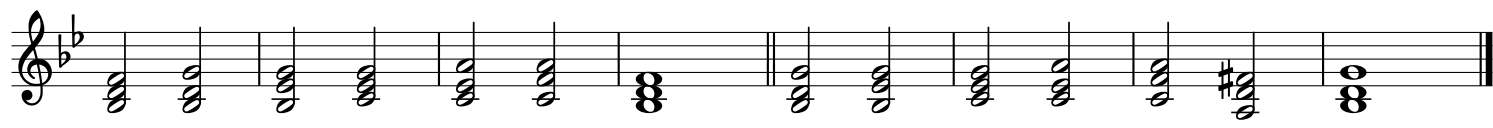
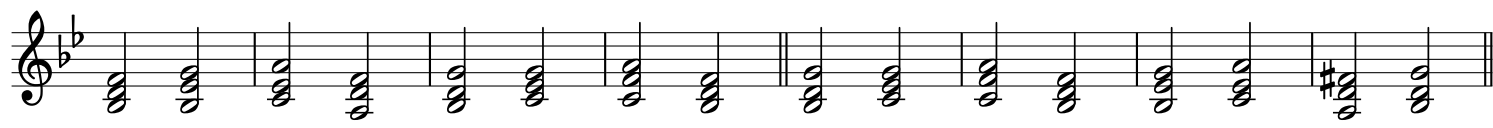
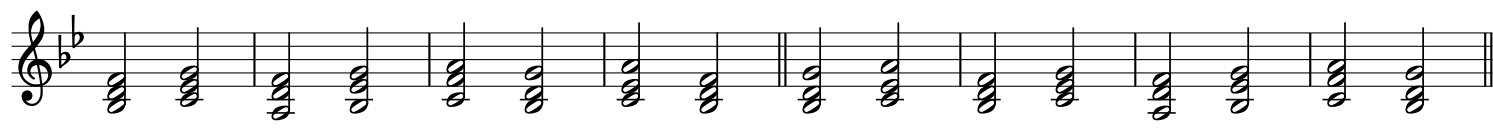
This musical exercise, titled "Close Triads 2", consists of ten staves of music. Each staff contains a sequence of close triads in a specific key signature, with a double bar line in the middle of each staff. The key signatures for the staves are as follows:

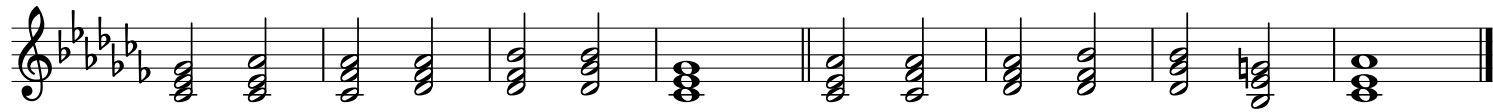
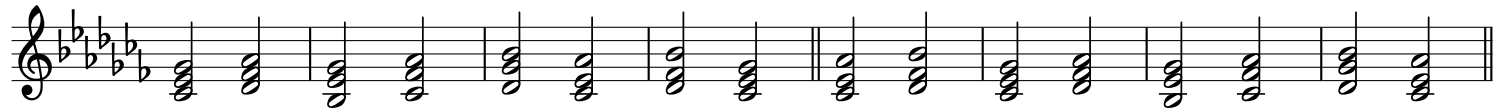
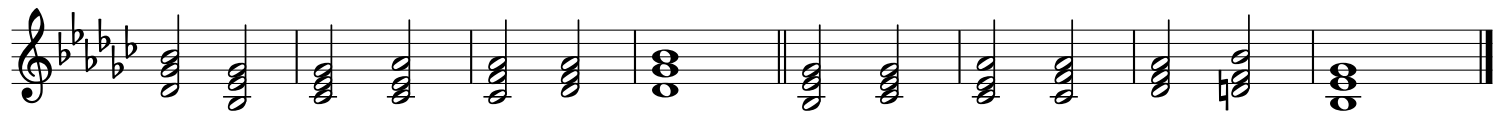
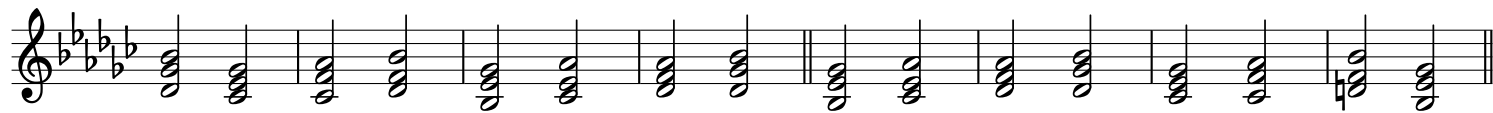
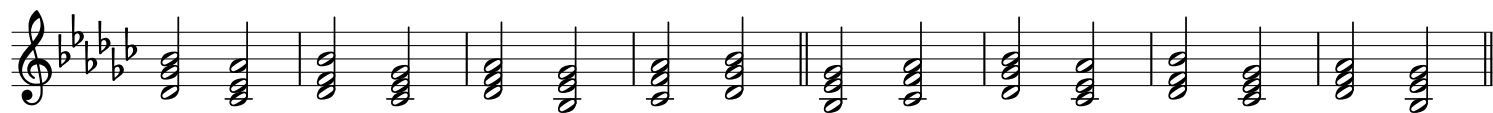
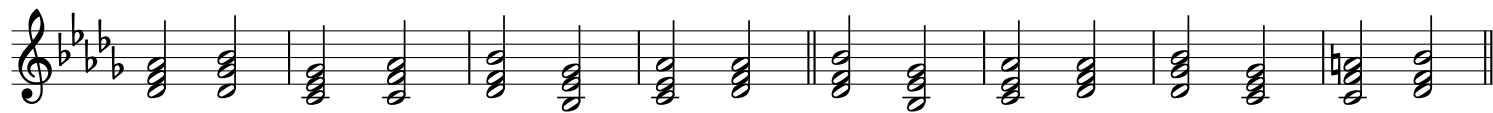
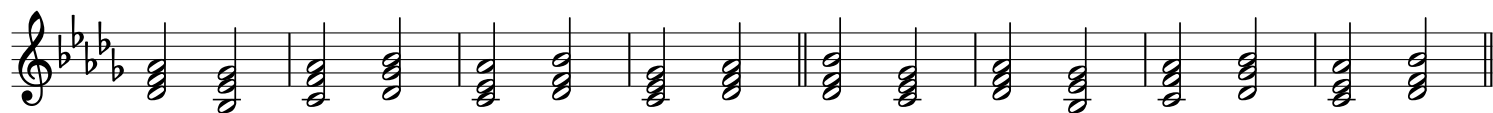
- Staff 1: C major (no sharps or flats)
- Staff 2: C major (no sharps or flats)
- Staff 3: C major (no sharps or flats)
- Staff 4: D major (two sharps: F# and C#)
- Staff 5: D major (two sharps: F# and C#)
- Staff 6: D major (two sharps: F# and C#)
- Staff 7: E major (three sharps: F#, C#, and G#)
- Staff 8: E major (three sharps: F#, C#, and G#)
- Staff 9: E major (three sharps: F#, C#, and G#)
- Staff 10: E major (three sharps: F#, C#, and G#)

The triads are played in a sequence, with the root of the triad moving up or down the scale. The exercise is designed to help students practice close triads in various key signatures.

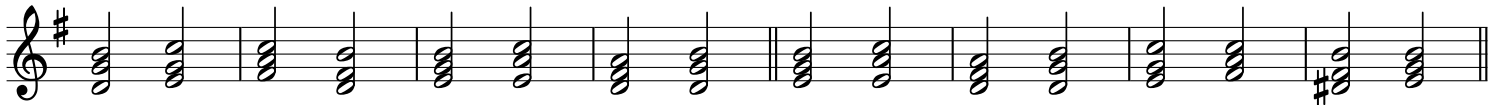
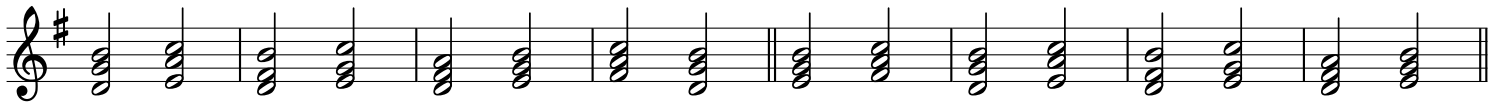
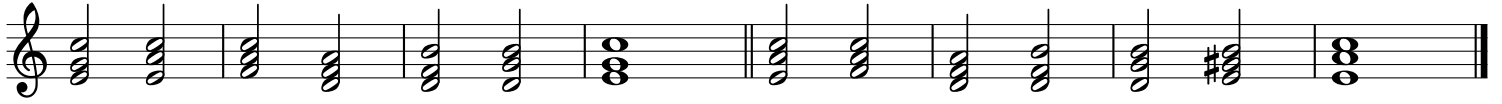
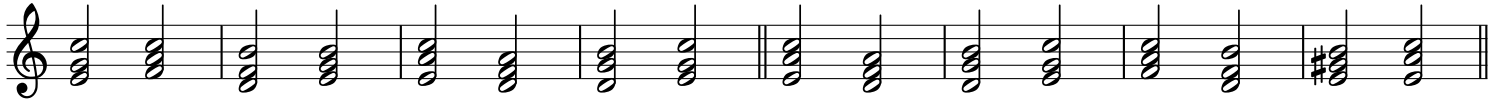
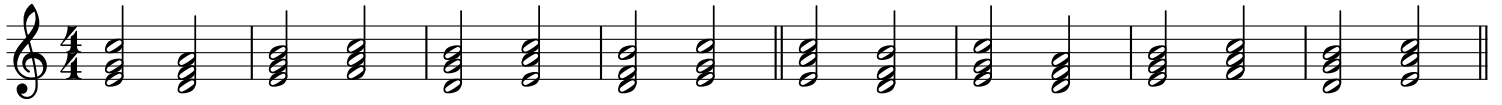


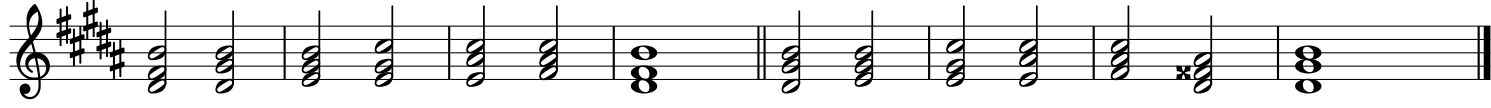
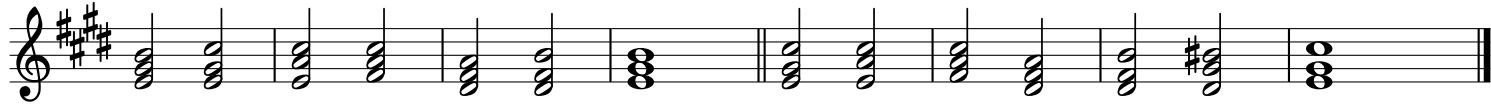
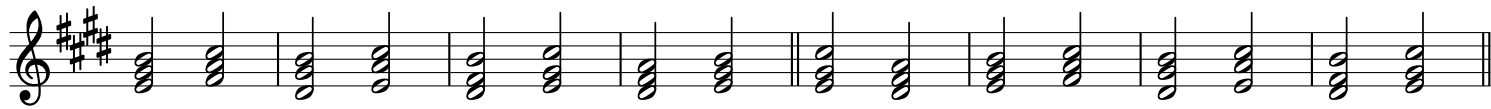
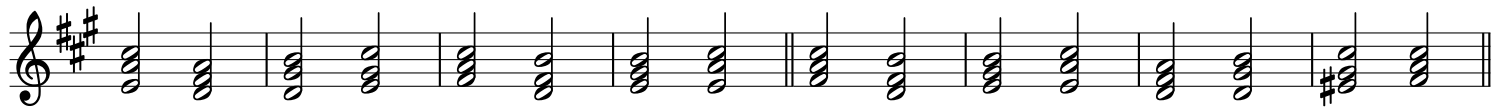


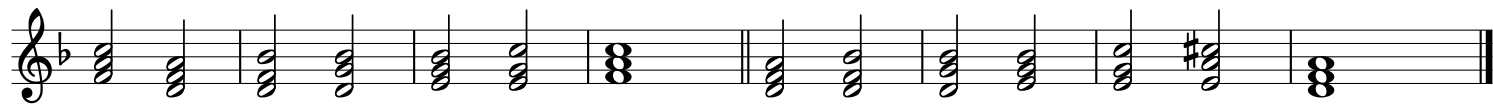
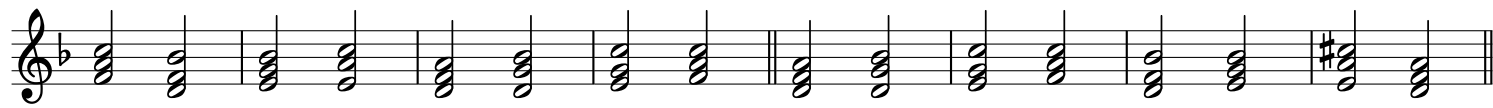
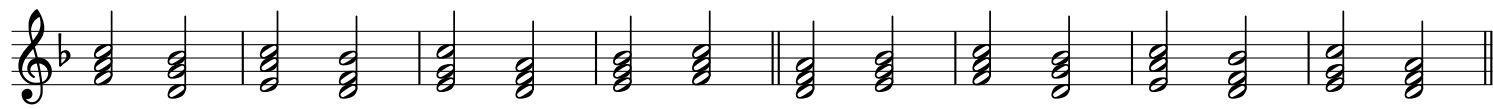
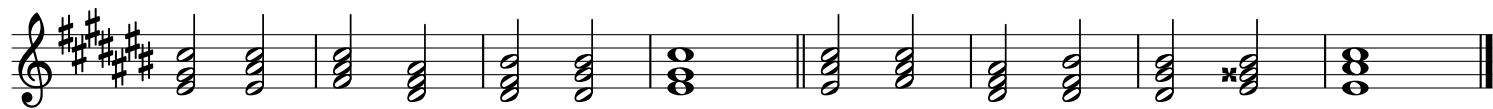
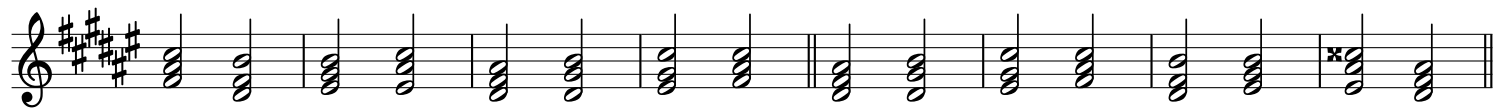
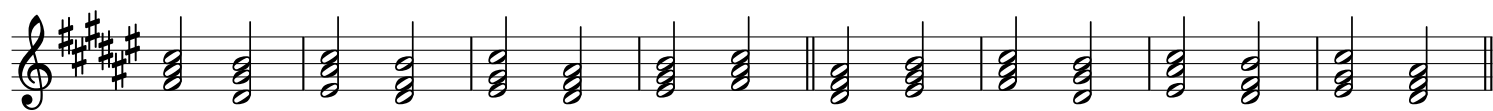


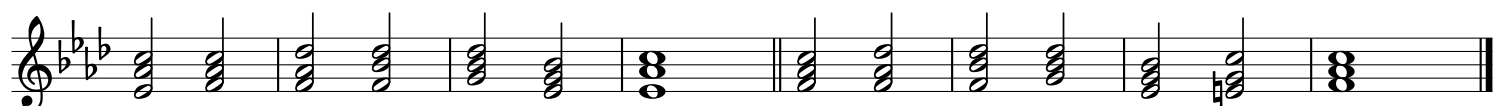
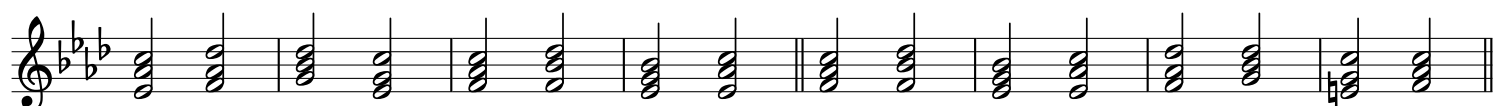
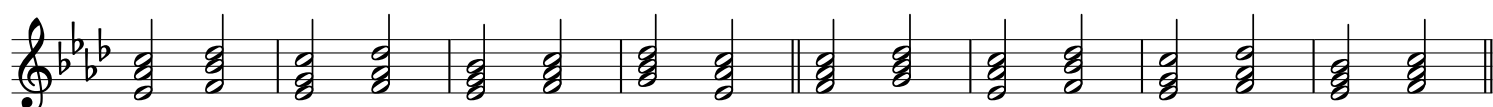
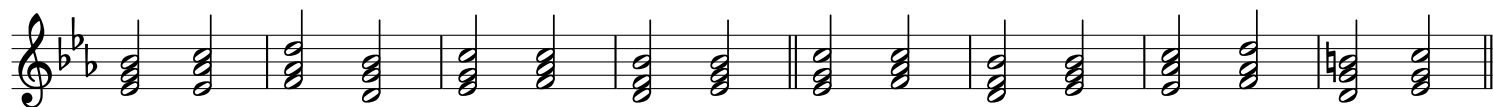
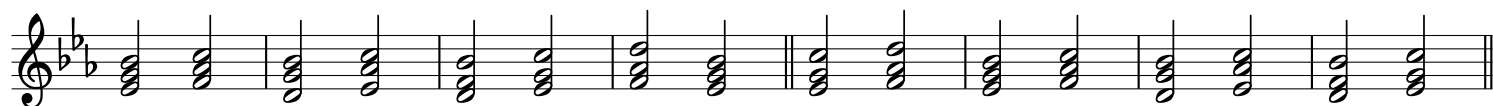
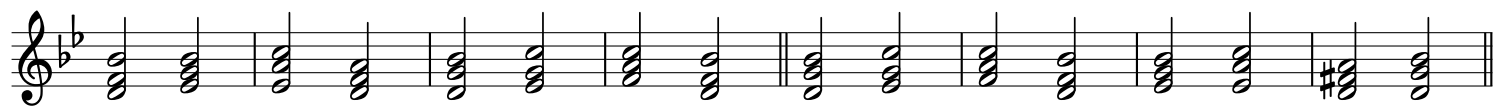


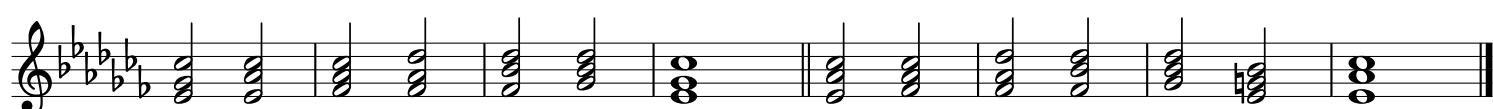
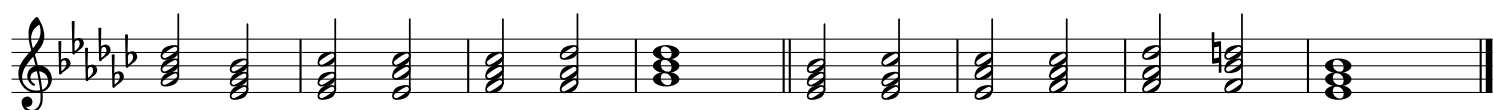
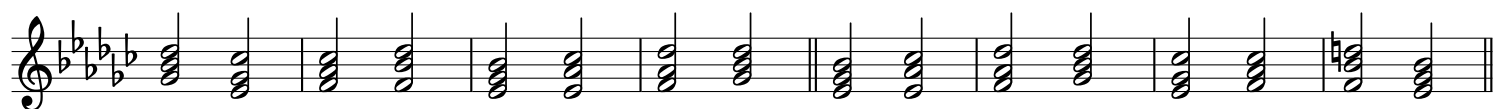
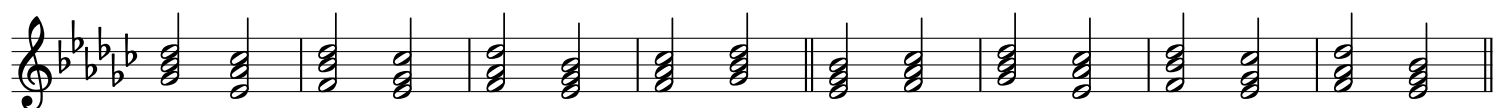
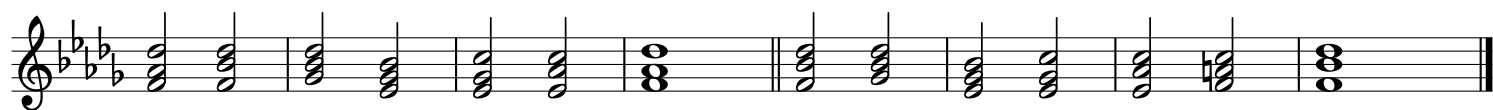
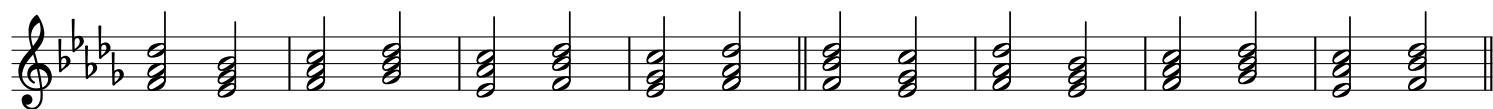
Close Triads 3



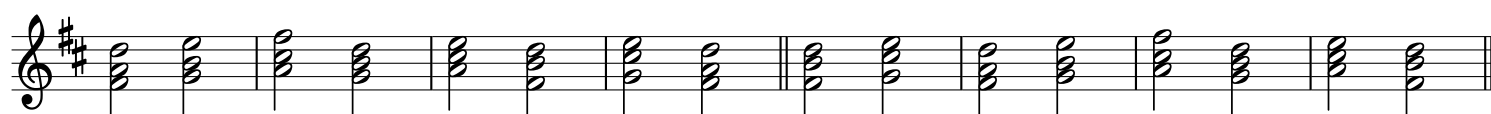
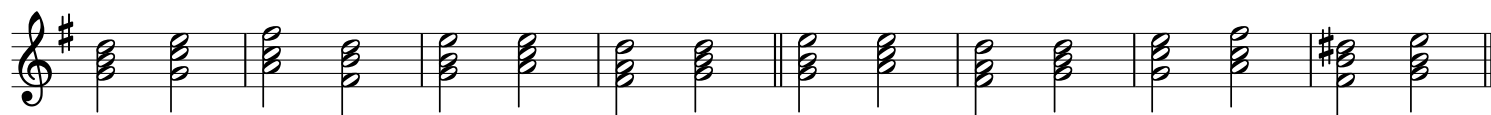
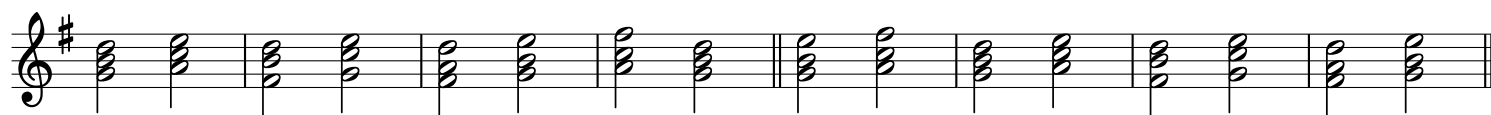
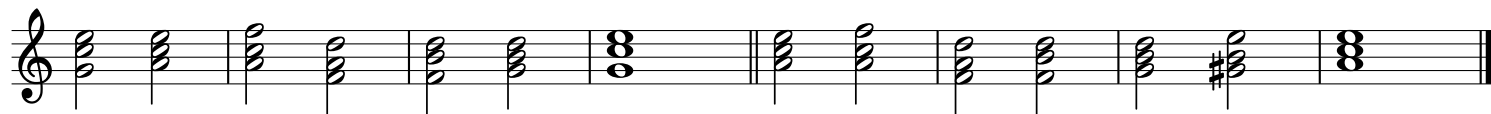
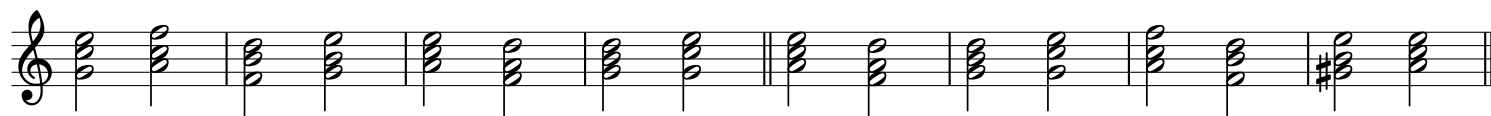


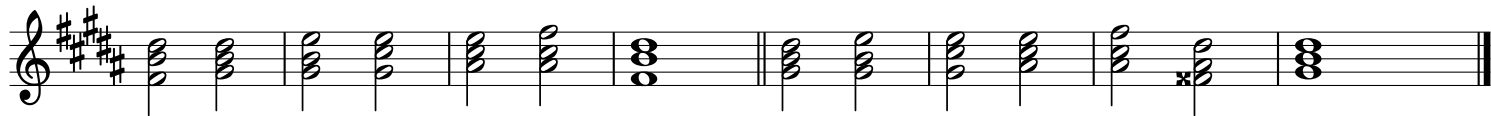
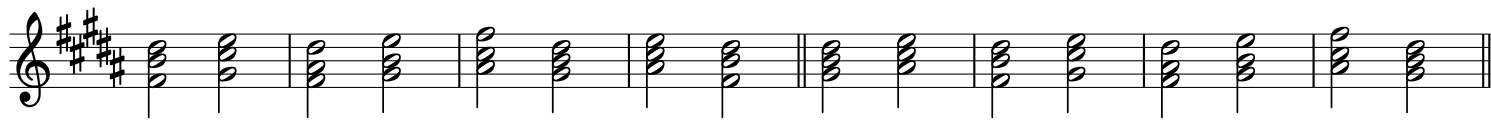
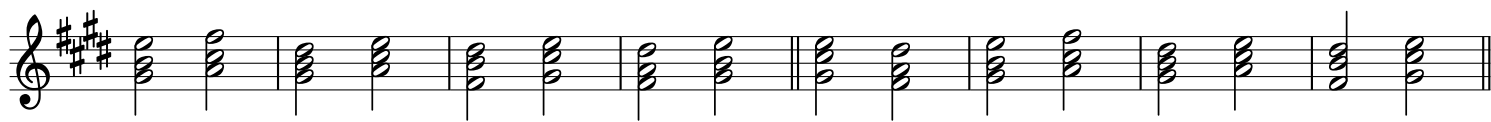
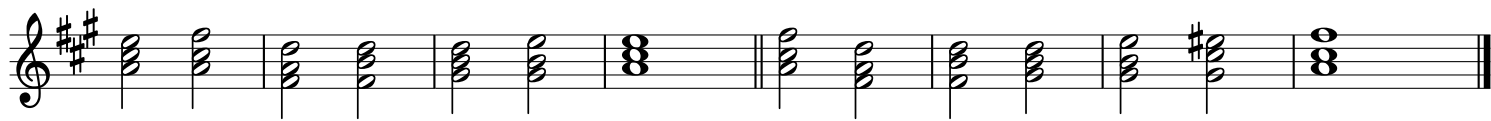


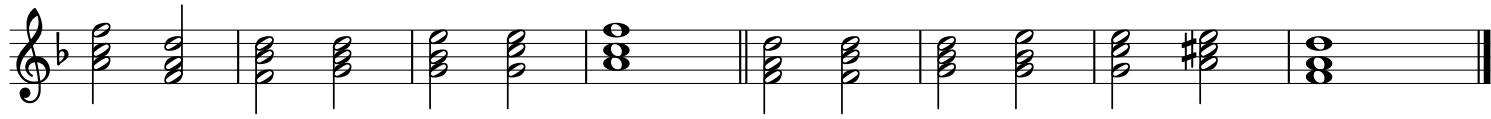
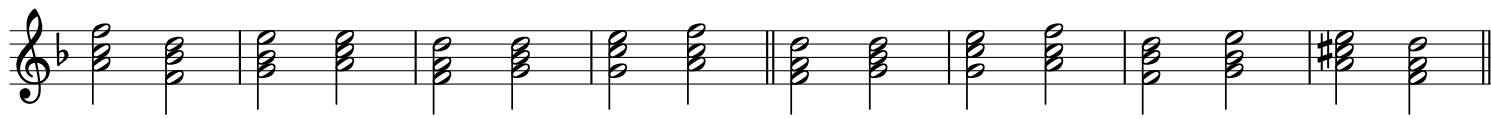
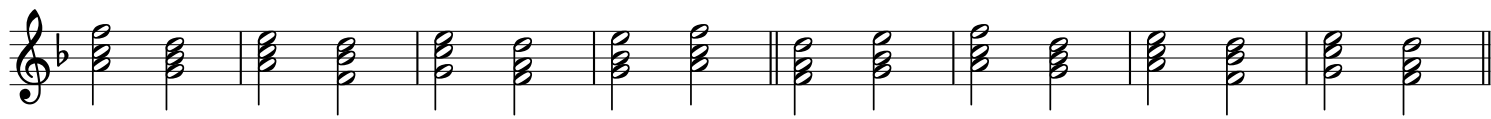
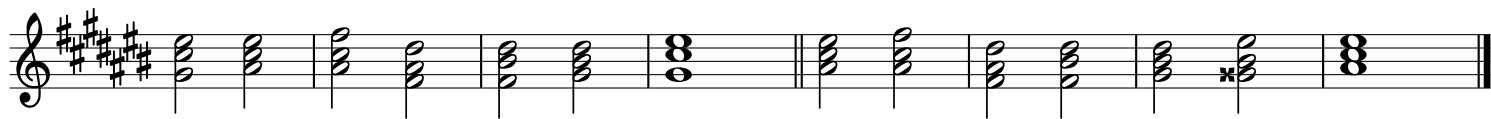
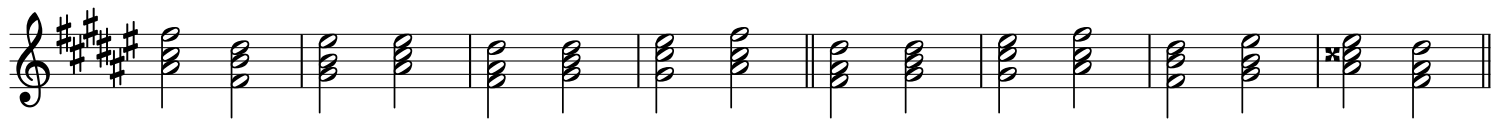


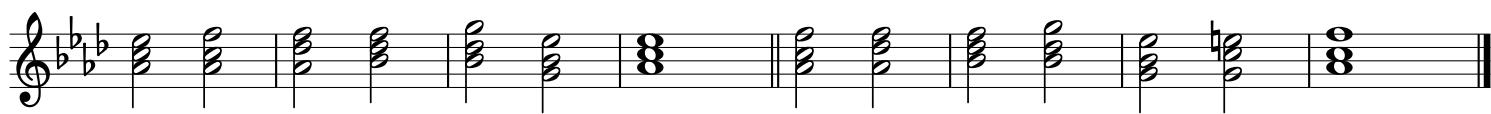
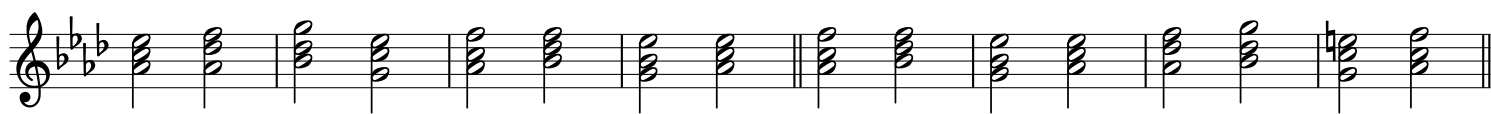
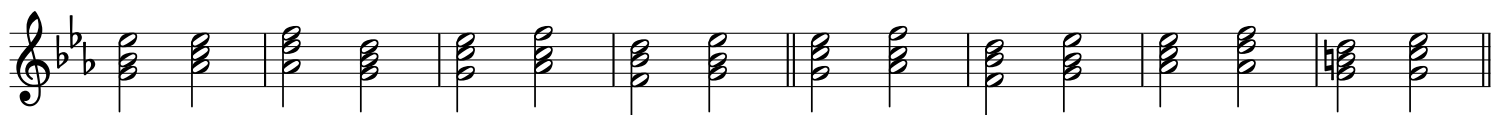
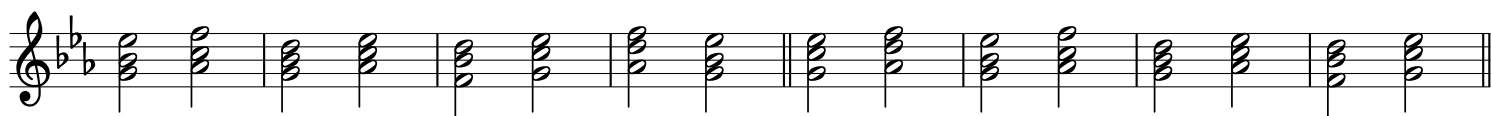
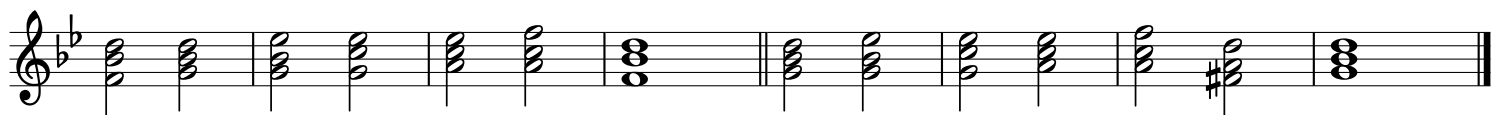


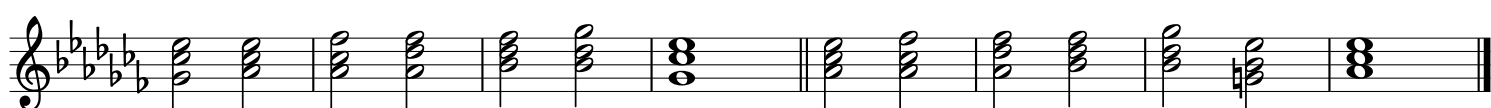
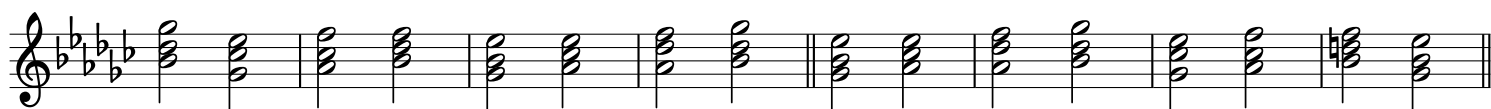
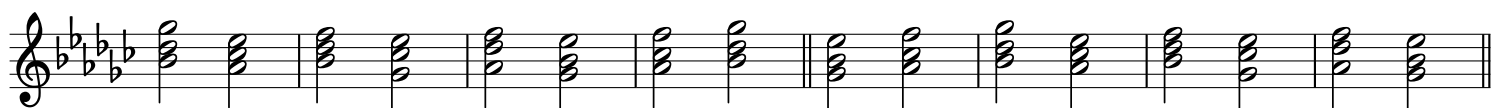
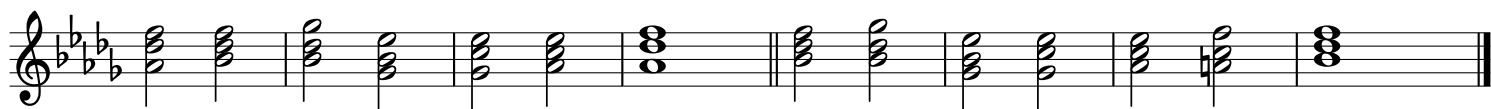
Close Triads 4









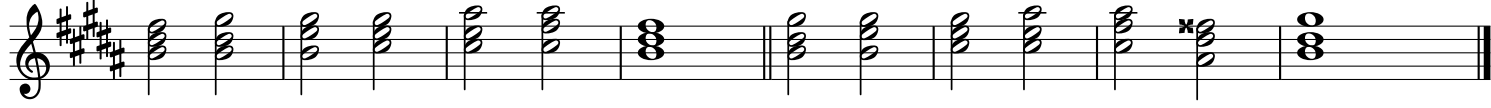
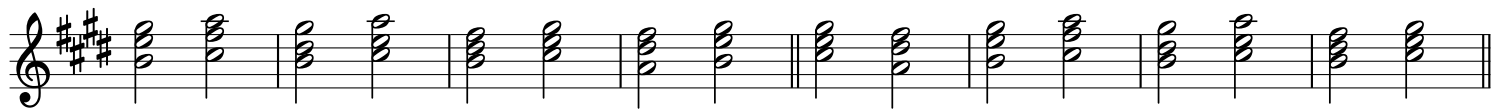
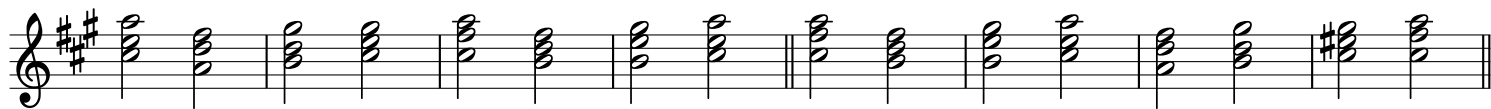
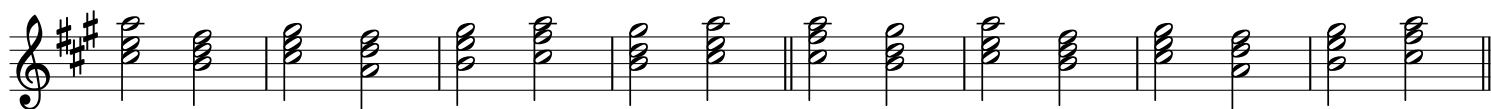


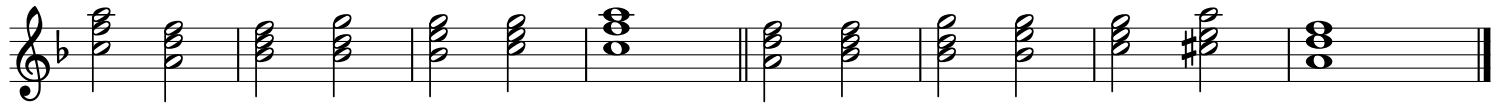
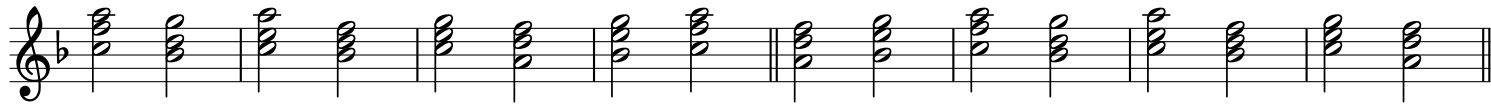
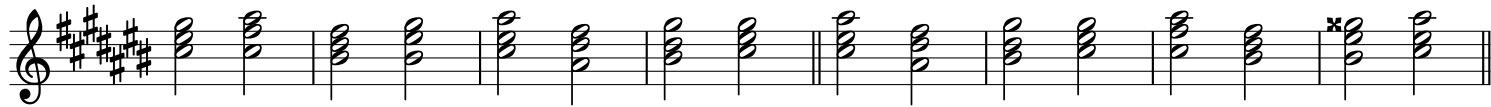
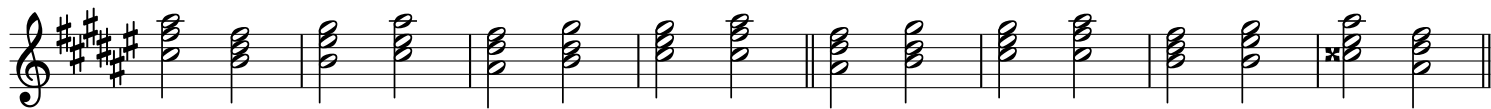
Close Triads 5

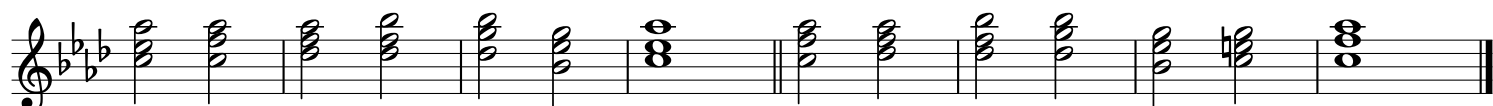
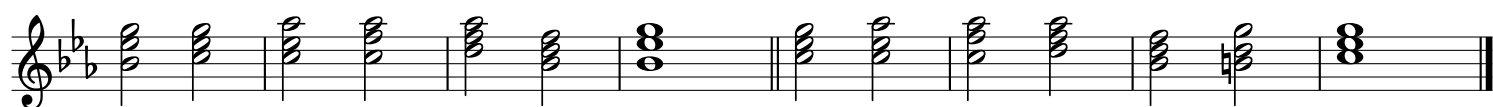
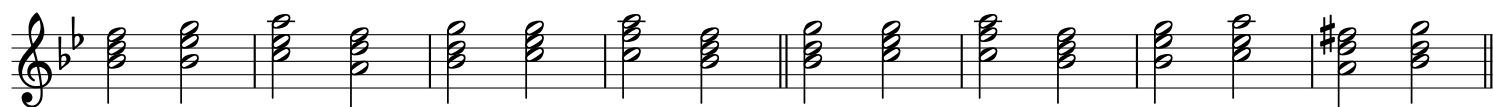
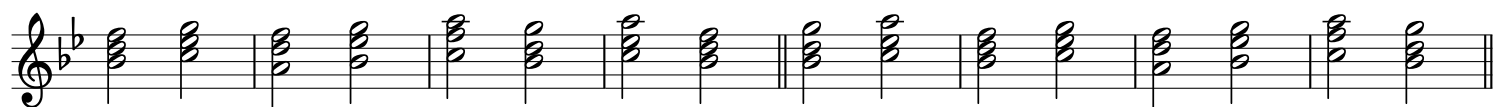
The first staff of music is written in treble clef. It begins with a whole note G4, followed by a whole note A4, a whole note B4, and a whole note C5. This is followed by a half rest, then a half note B4, a half note A4, and a half note G4. The staff concludes with a double bar line.

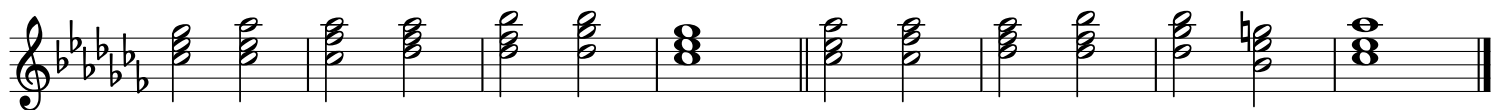
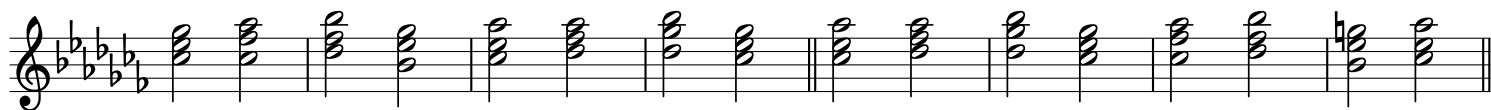
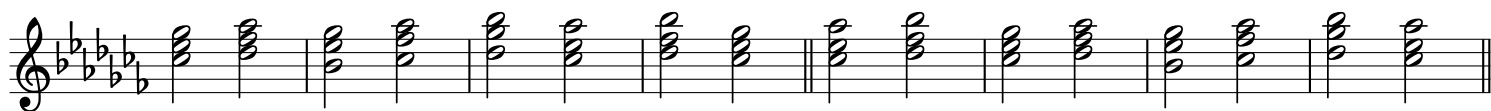
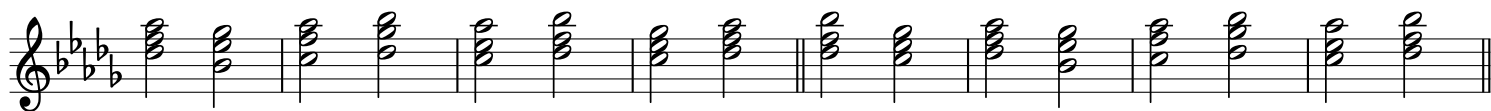
[illegible]

The first staff of the musical score is a single line of music. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is composed of a series of eighth notes, starting on a G#4 and descending stepwise to a D4, with some notes beamed together in pairs. The staff concludes with a double bar line.



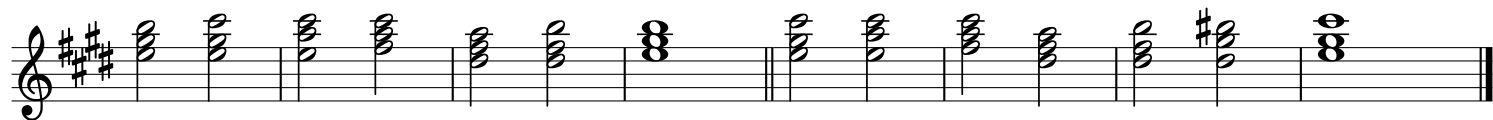
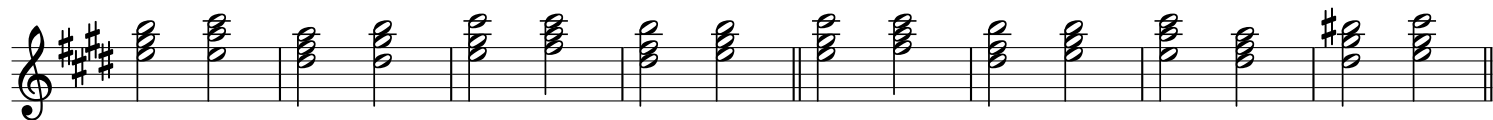
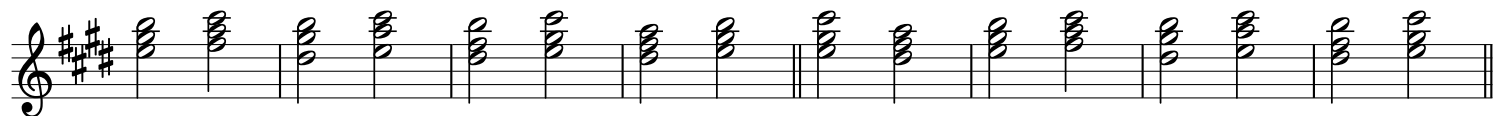
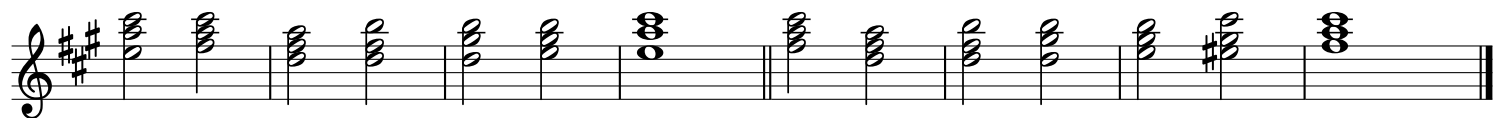
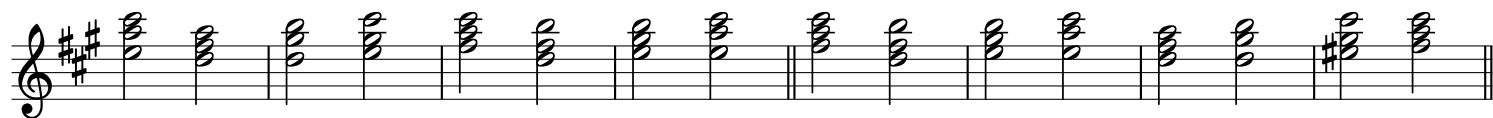


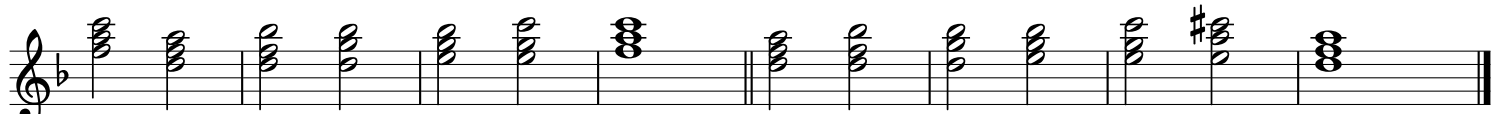
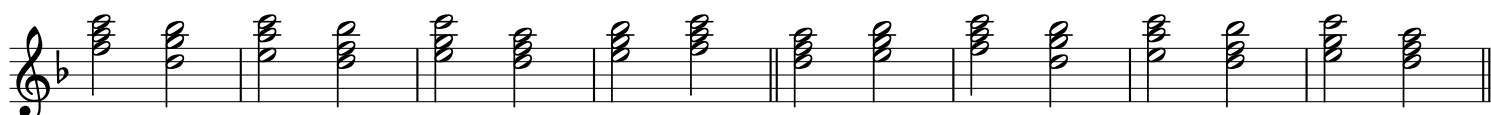
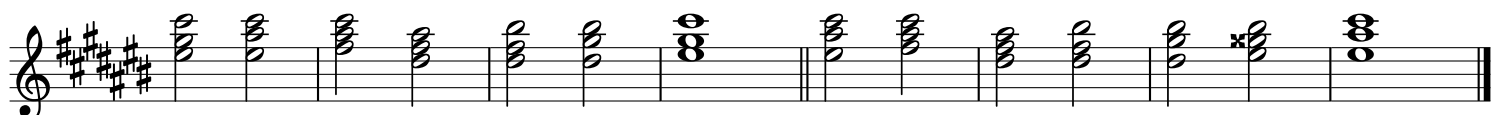
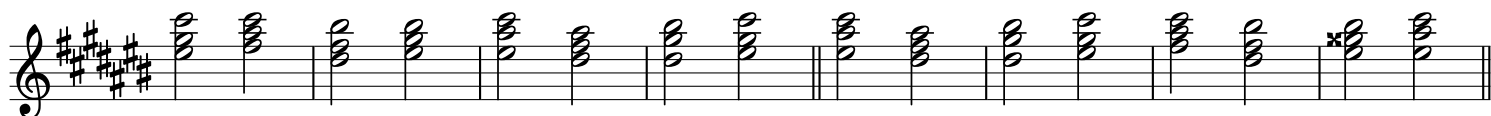
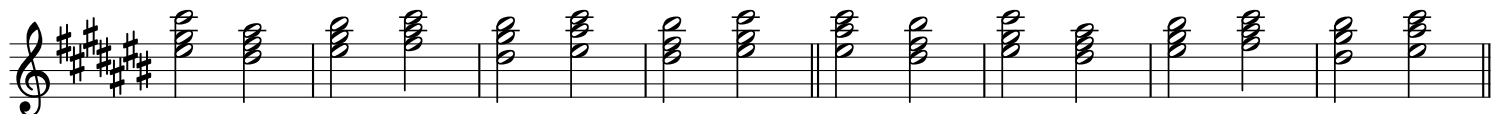
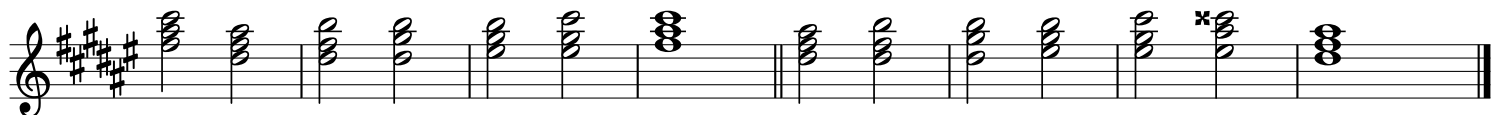
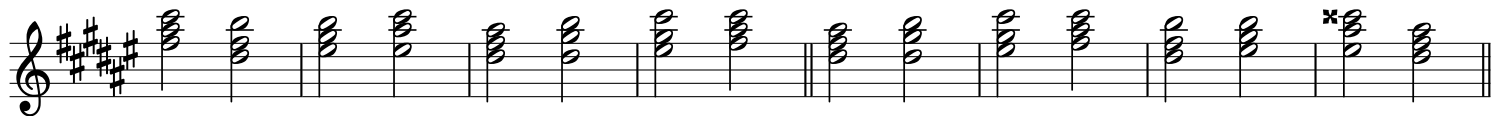
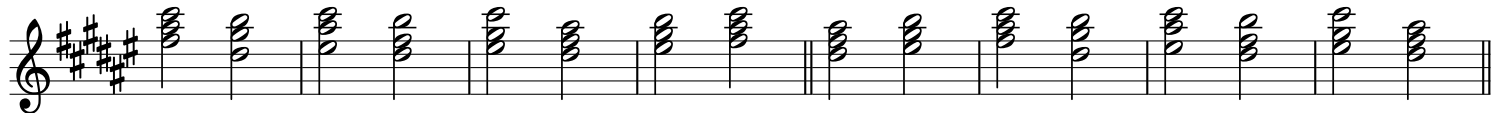


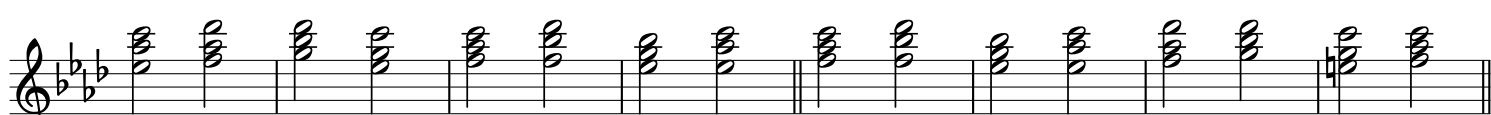
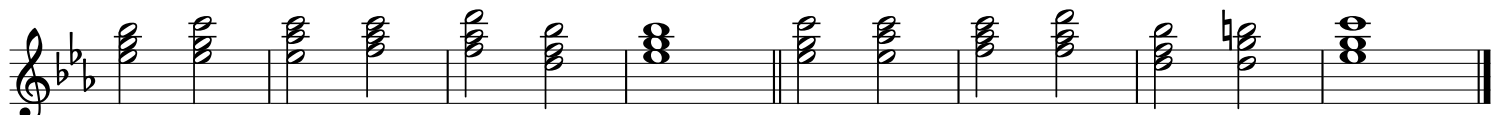
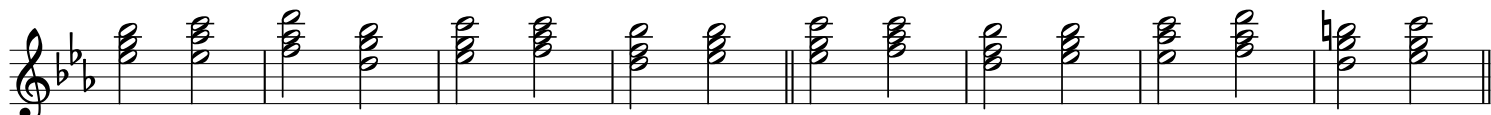
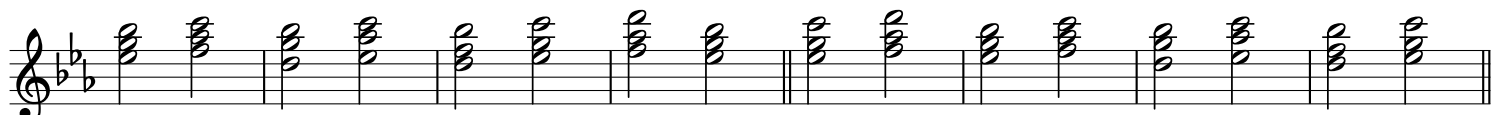
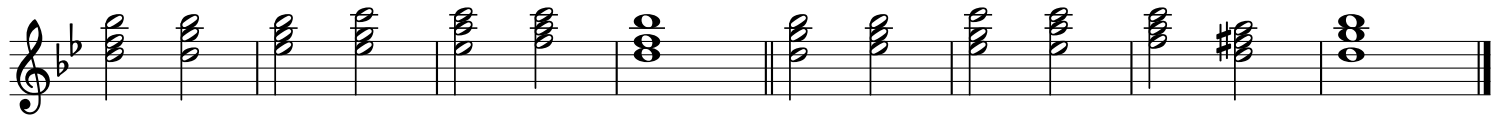
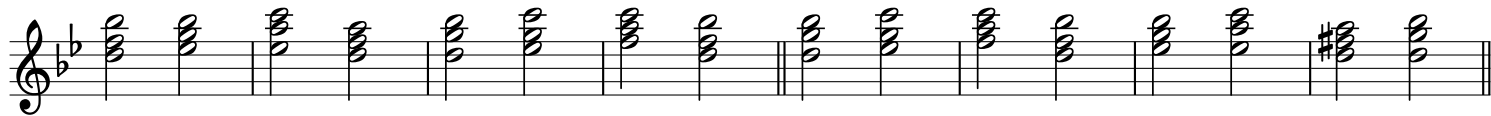


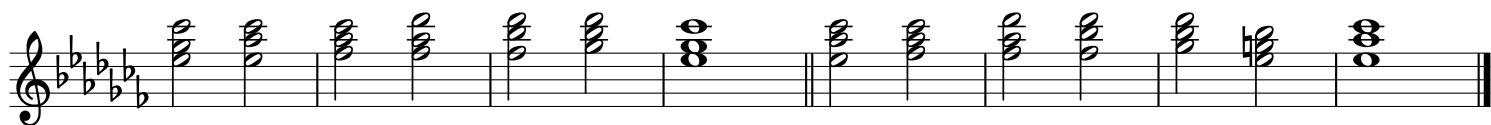
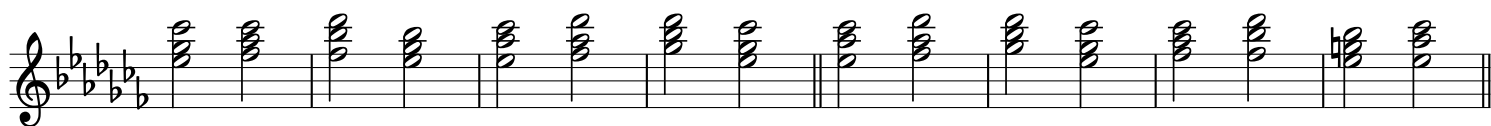
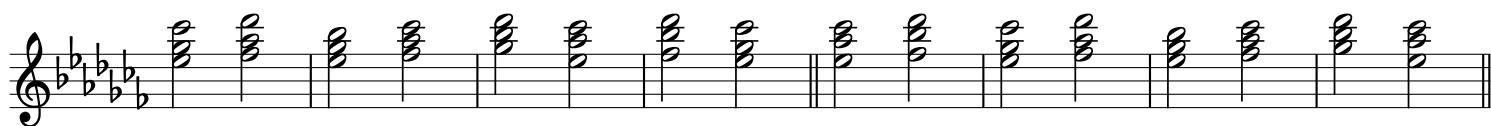
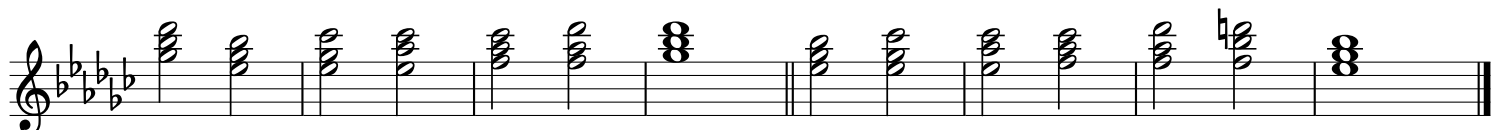
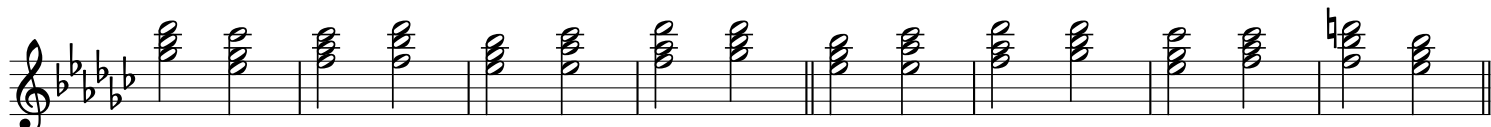
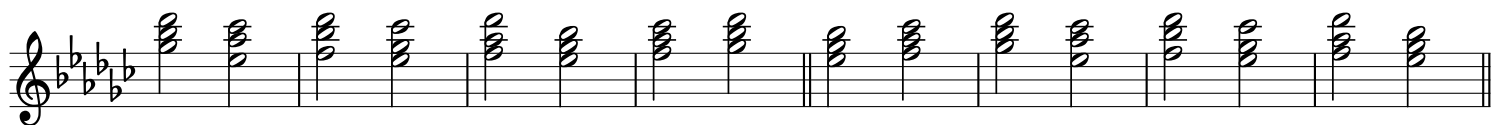
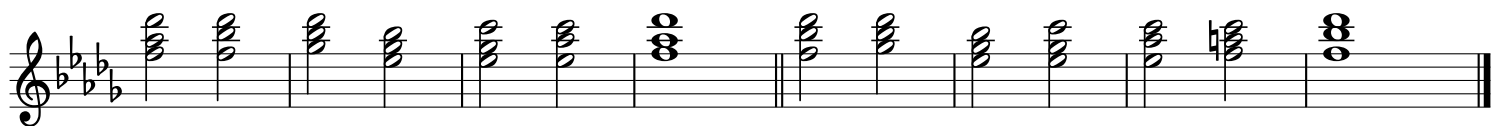
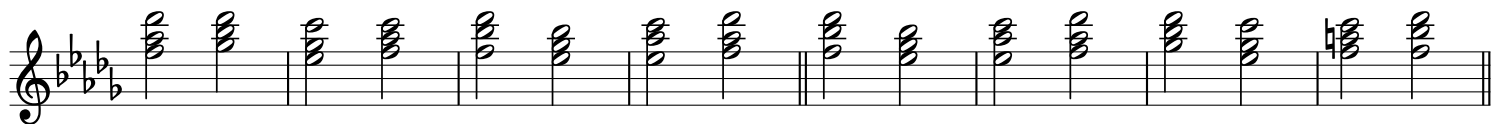
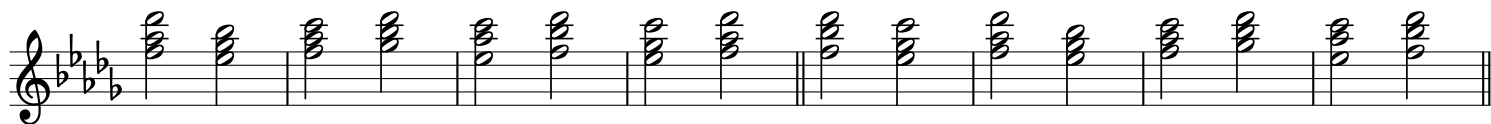
Close Triads 6

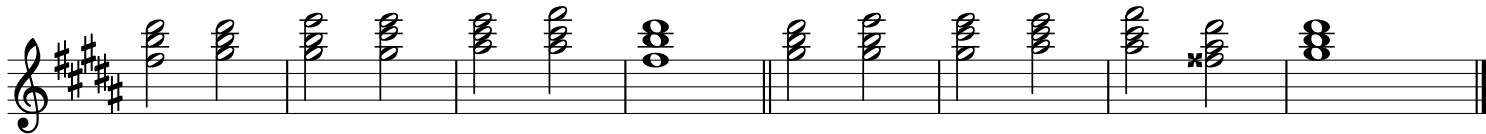
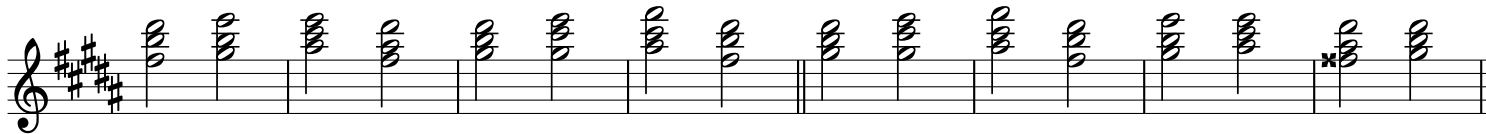
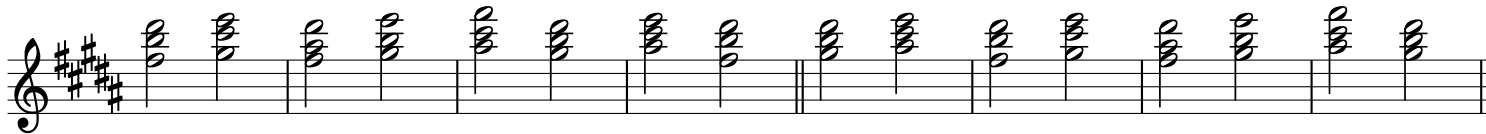
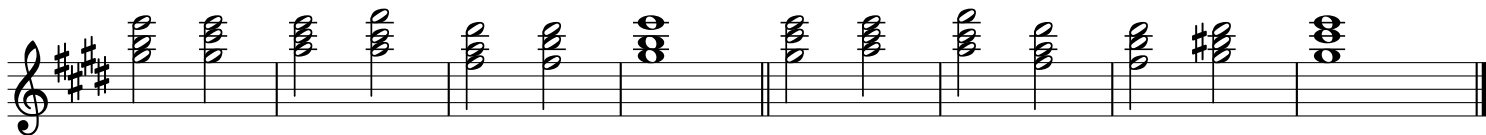
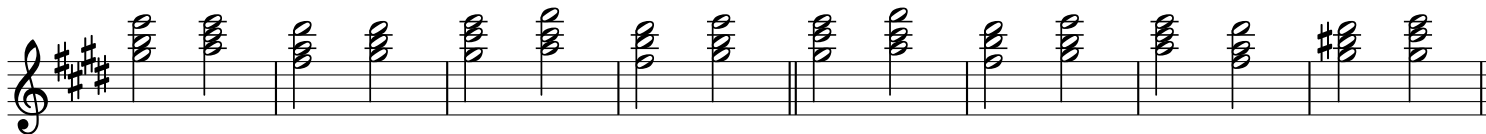
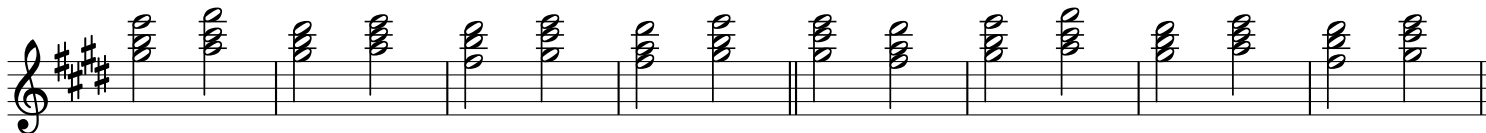
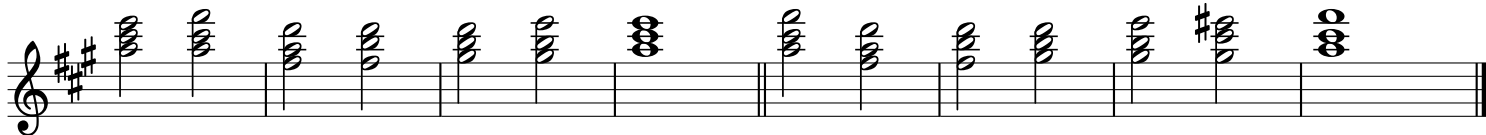
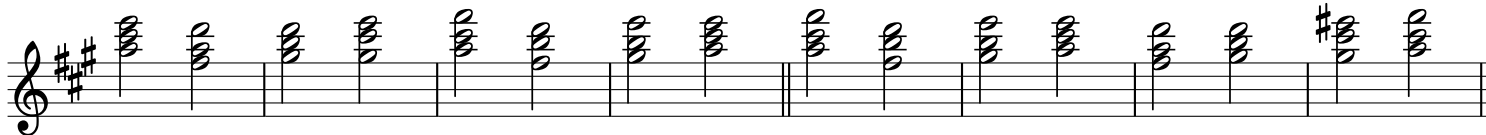
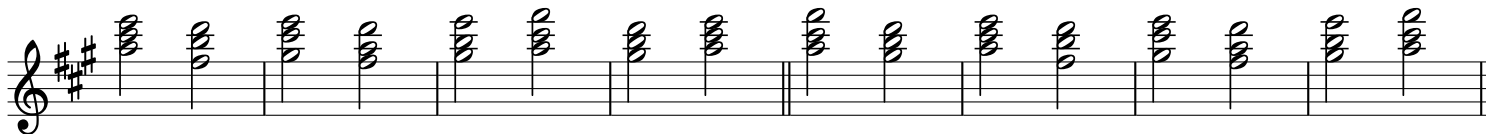
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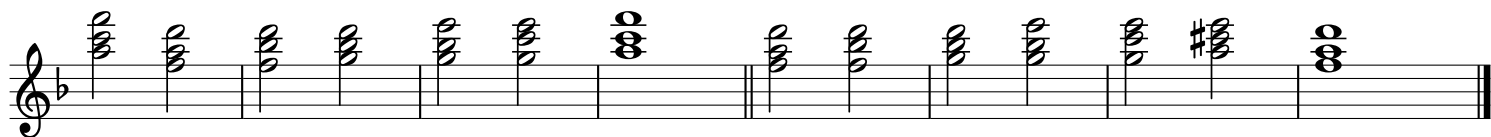
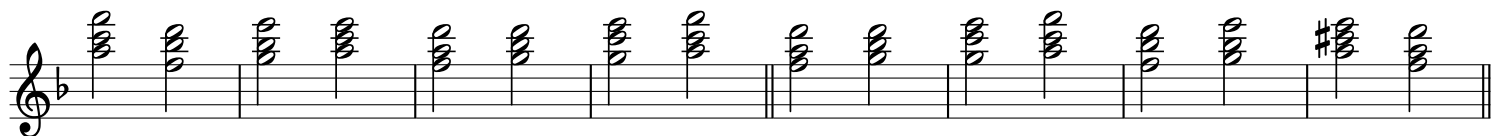
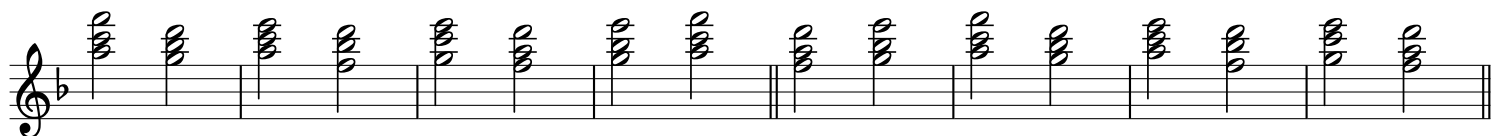
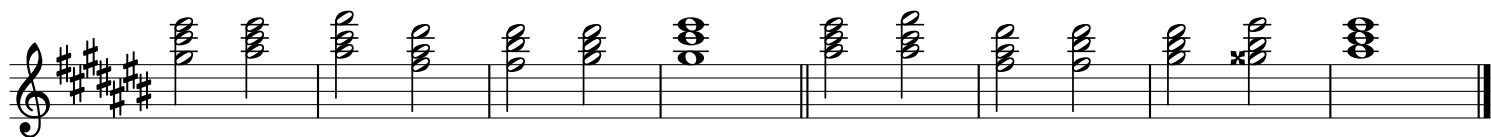
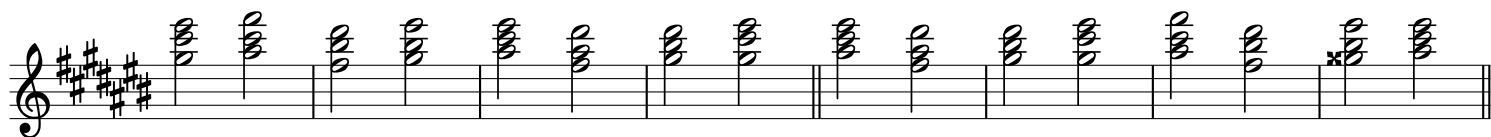
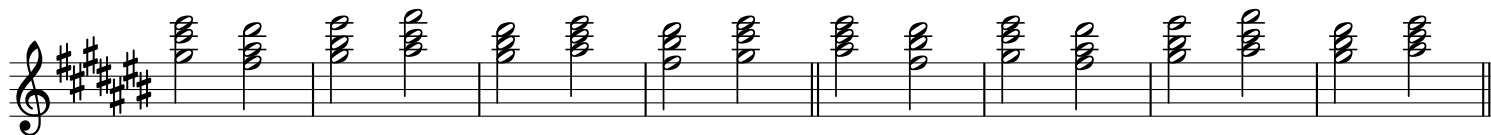
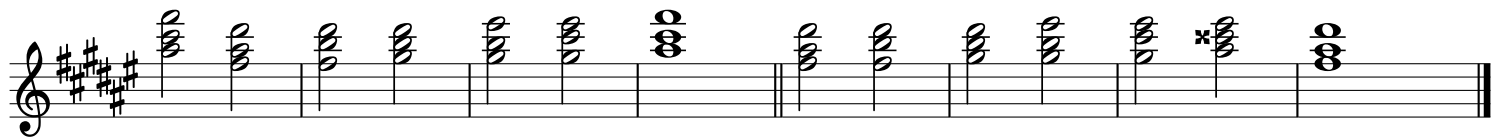
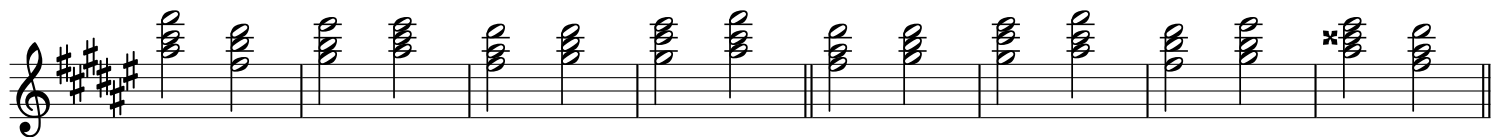
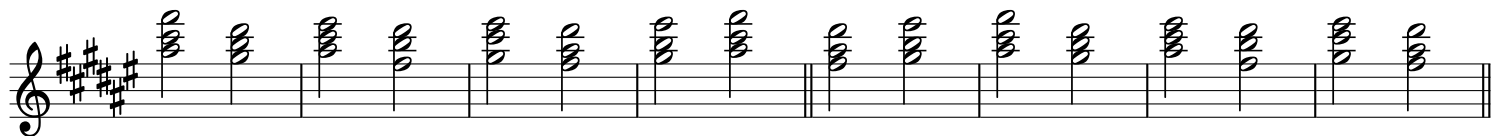


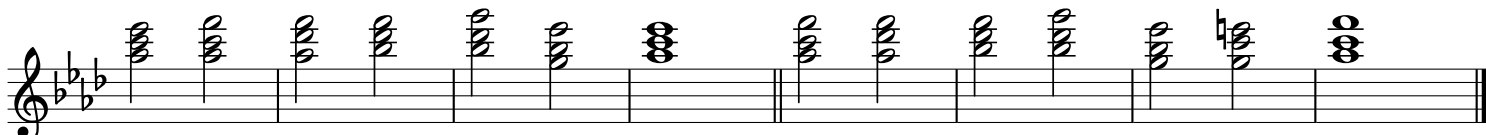
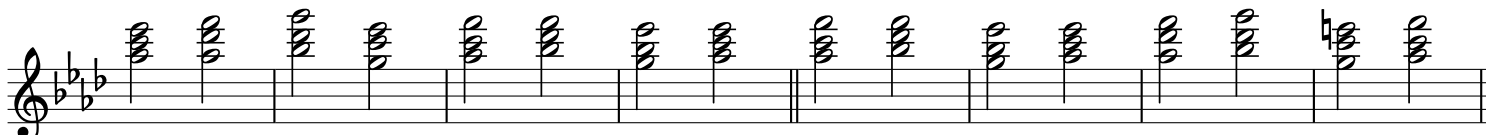
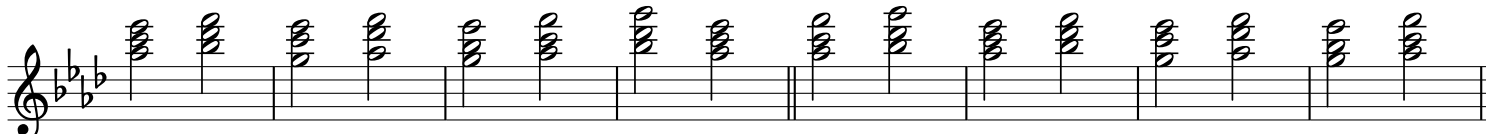
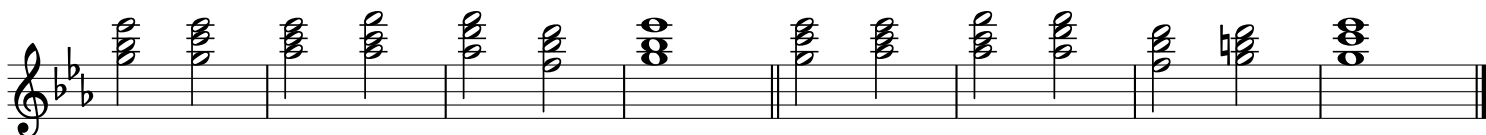
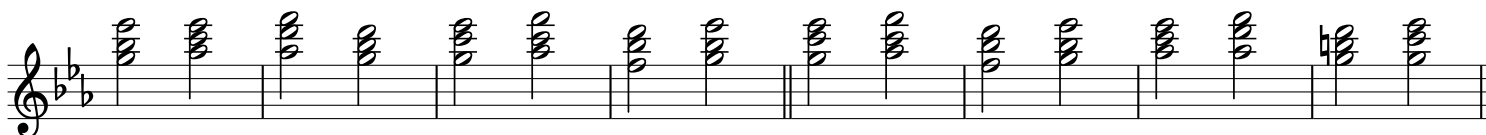
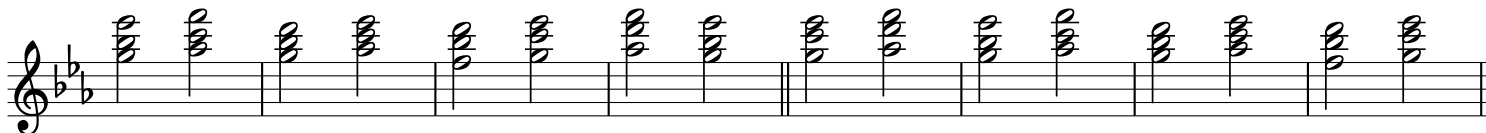
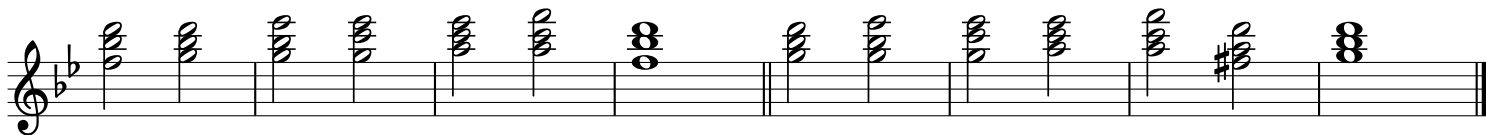
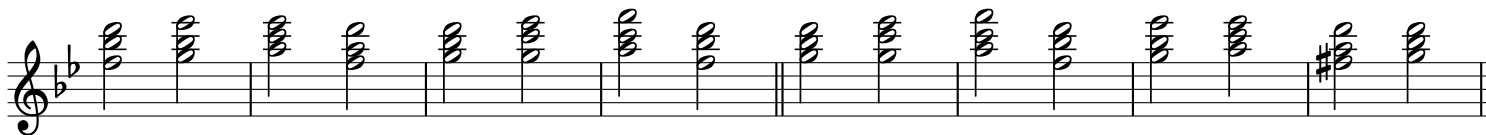


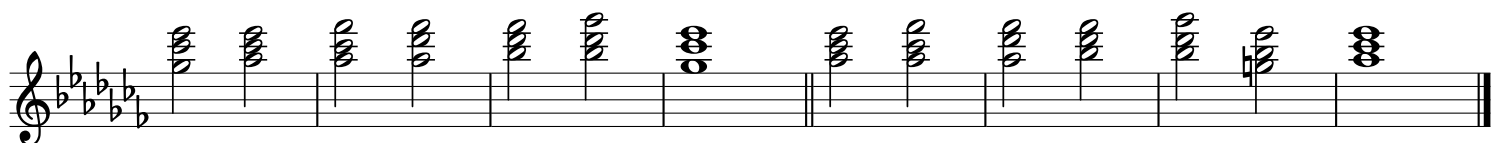
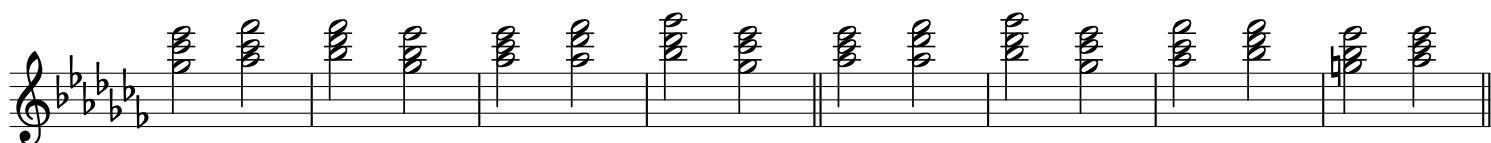
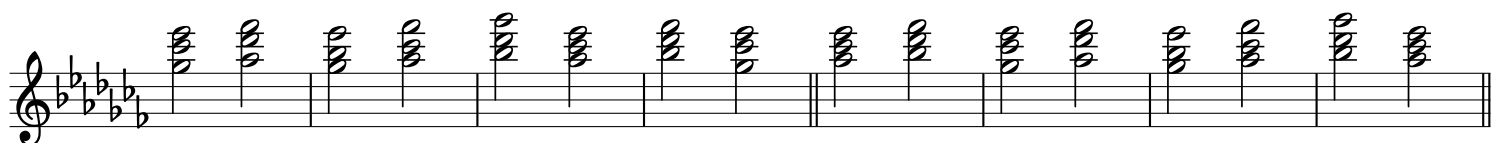
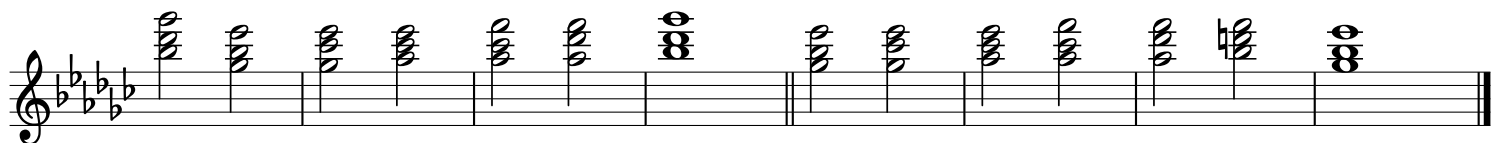
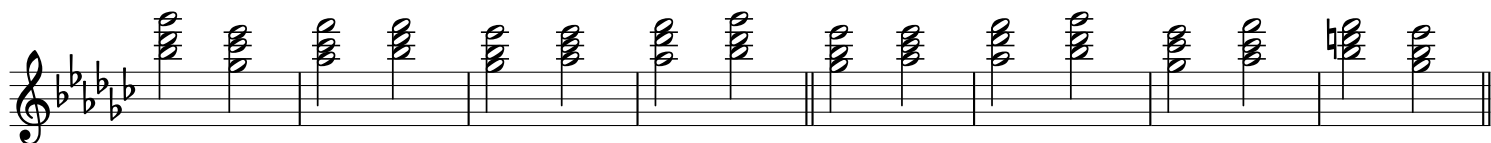
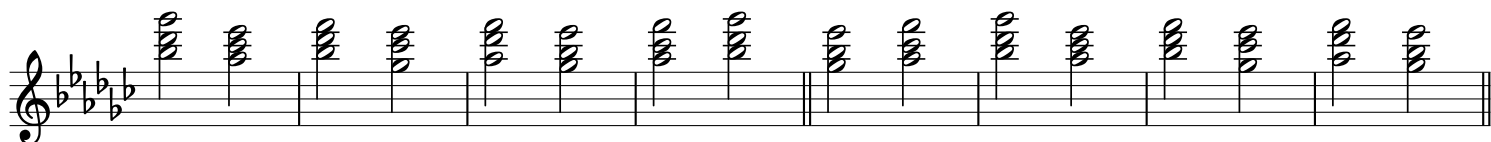
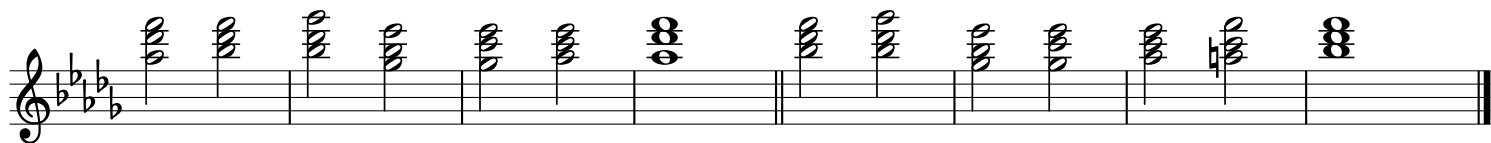
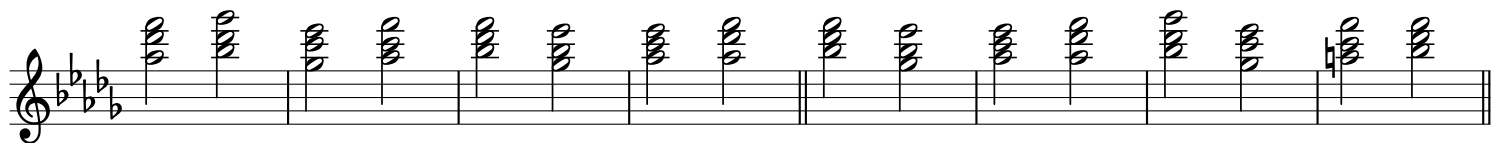
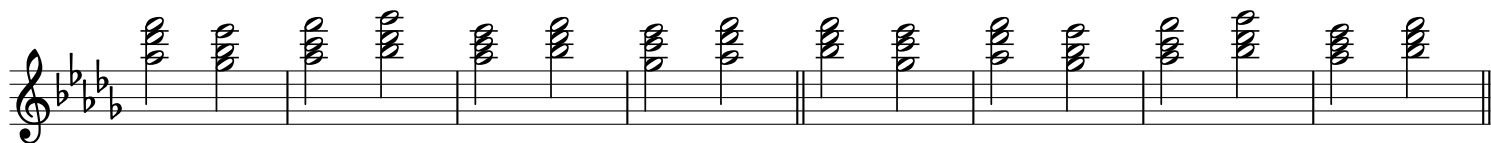












Close Form Triads in IV V I Cycle

Presentation

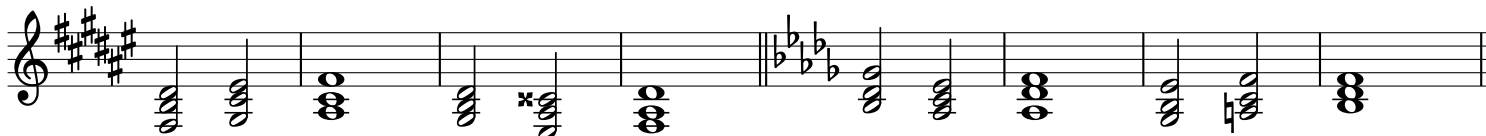
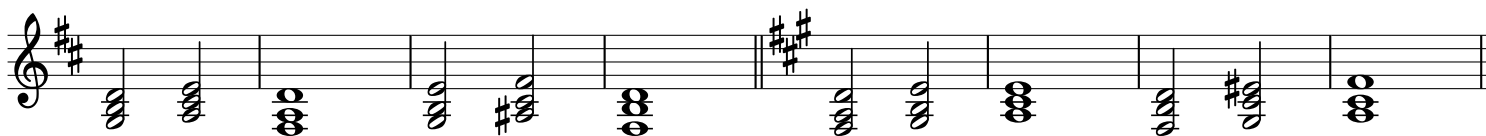
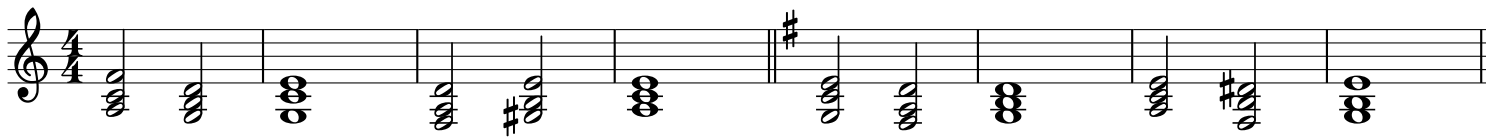
Every four measures consists of two phrases, IV V I, then iv V i, all in the close form, corresponding to the key signature they follow. These phrases cycle through all the major and minor tonalities.

Presented, under the subtitle 1, are the lowest forms of those chords that can fit on the guitar. Presented, under the subtitle 2, are the next higher inversions of the same chords, etc. up to 7.

The enharmonic keys of F[#] and G^b, and their relative minor keys, are alternated from page to page as you move up the inversions. The keys of C[#] and C^b, and their relative minor keys, are omitted.

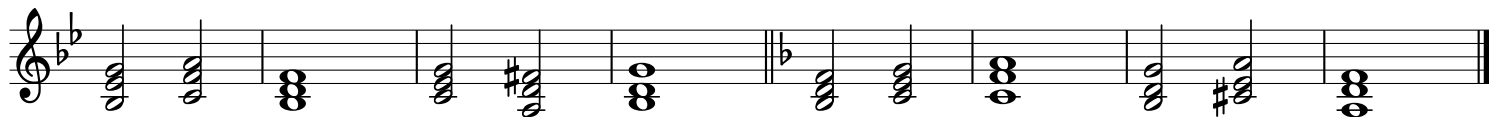
Close Triads in IV V I Cycle

1



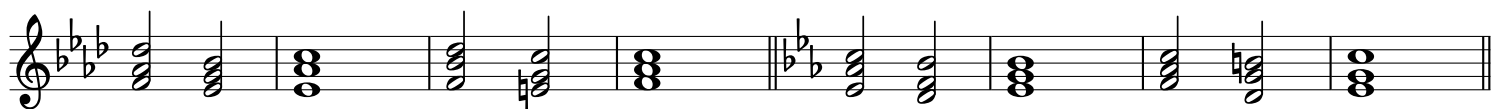
Close Triads in IV V I Cycle

2



Close Triads in IV V I Cycle

3



Close Triads in IV V I Cycle

4



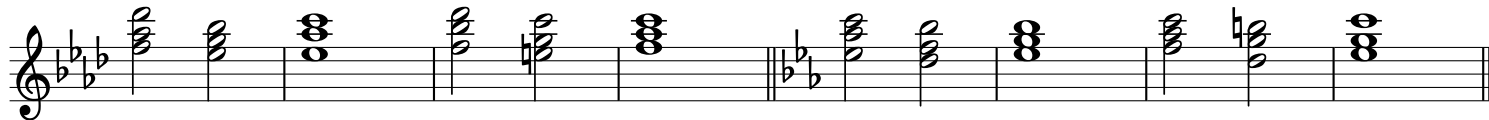
Close Triads in IV V I Cycle

5



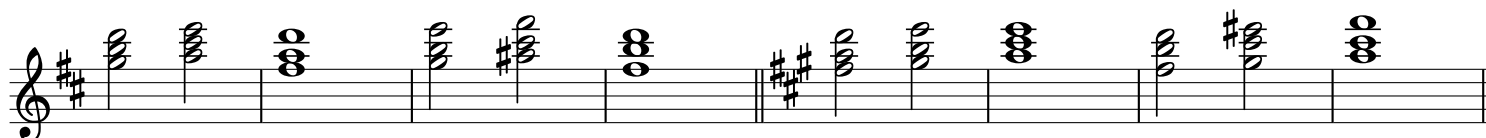
Close Triads in IV V I Cycle

6



Close Triads in IV V I Cycle

7



Open Form Triads in IV V I Cycle

Presentation

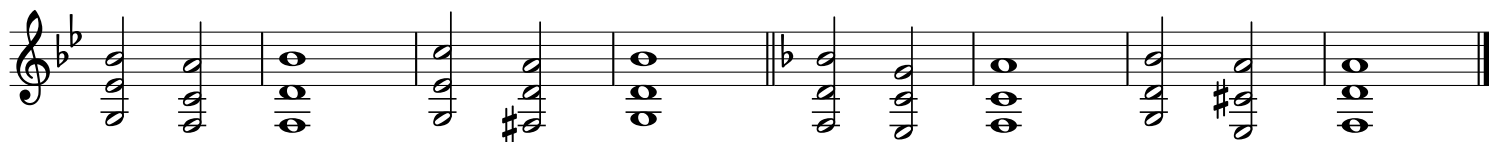
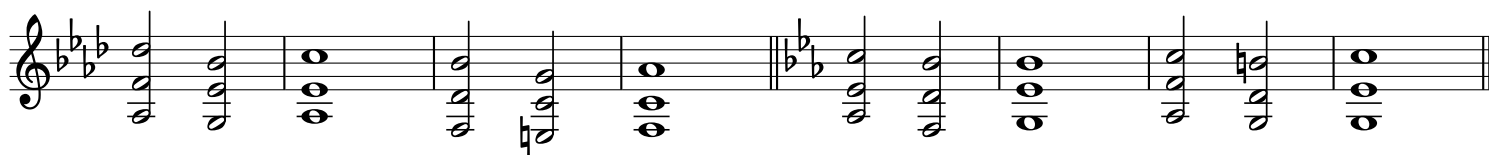
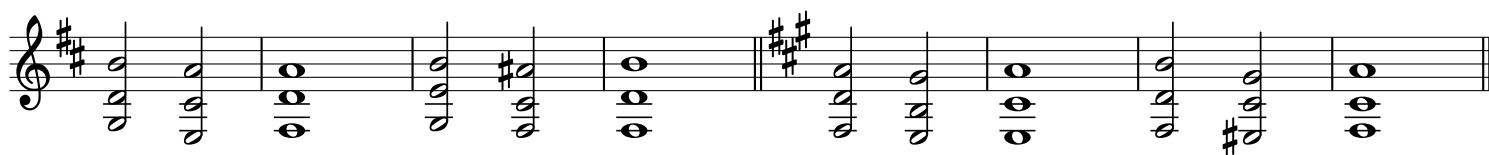
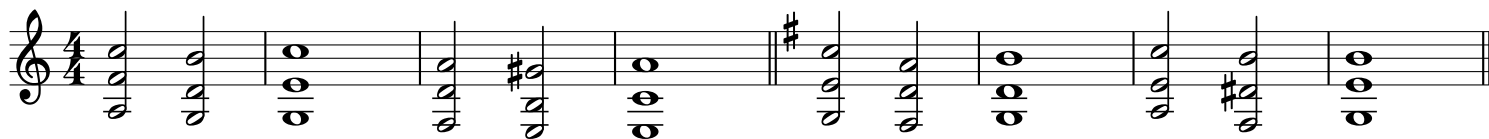
Every four measures consists of two phrases, IV V I, then iv V i, all in the open form, corresponding to the key signature they follow. These phrases cycle through all the major and minor tonalities.

Presented, under the subtitle 1, are the lowest forms of those chords that can fit on the guitar. Presented, under the subtitle 2, are the next higher inversions of the same chords, etc. up to 5.

The enharmonic keys of F[#] and G^b, and their relative minor keys, are alternated from page to page as you move up the inversions. The keys of C[#] and C^b, and their relative minor keys, are omitted.

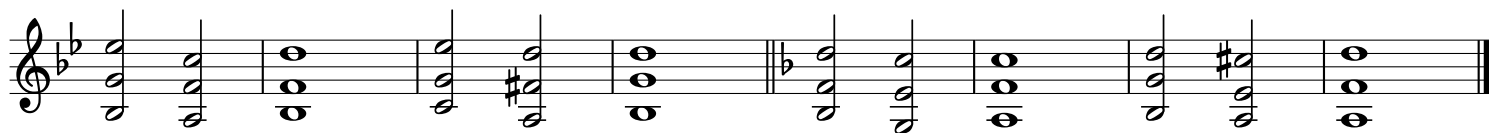
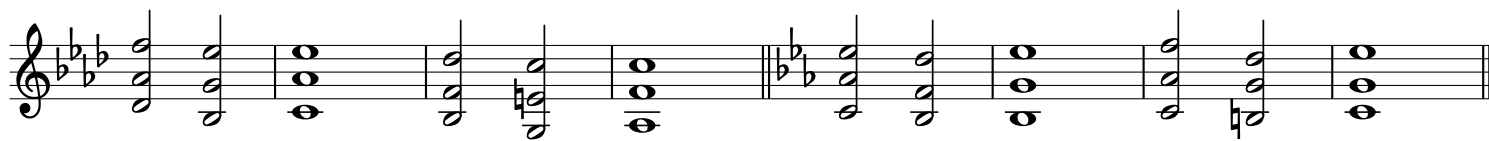
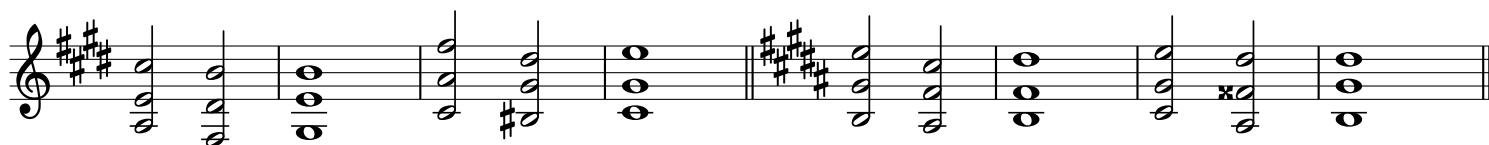
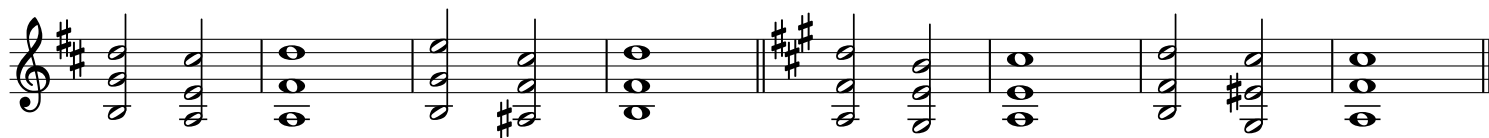
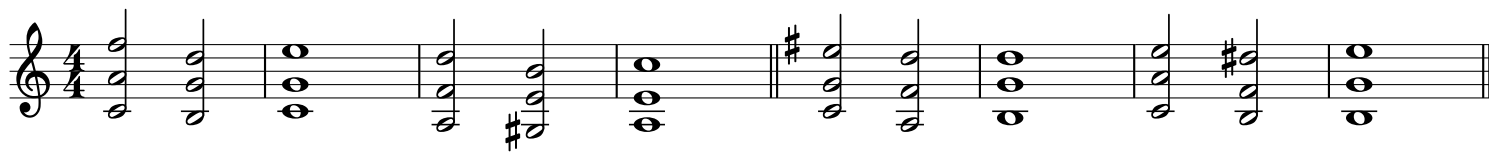
Open Triads in IV V I Cycle

1



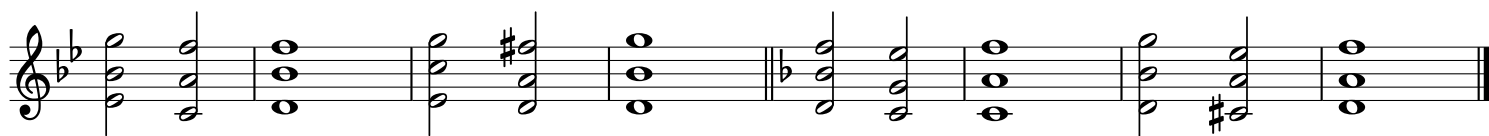
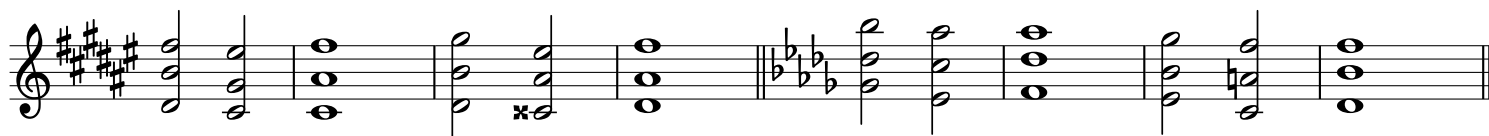
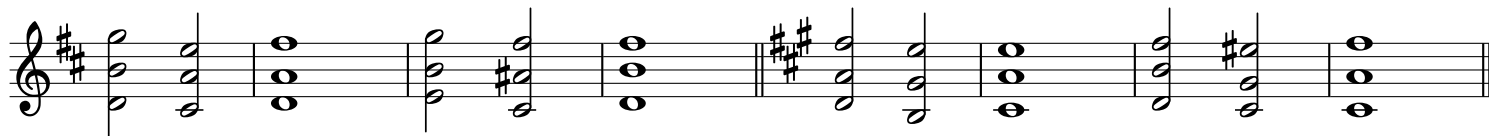
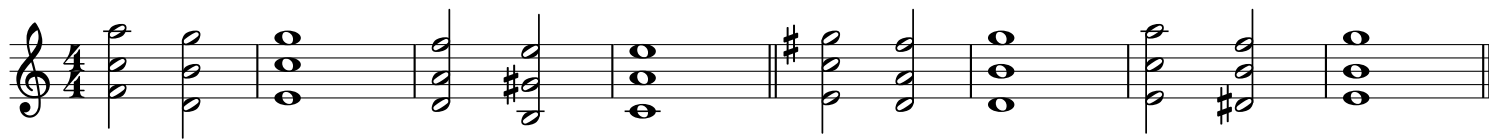
Open Triads in IV V I Cycle

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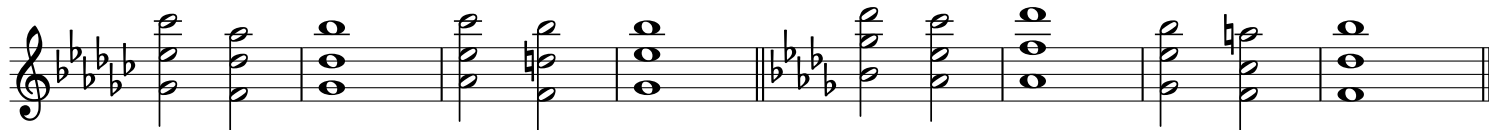
Open Triads in IV V I Cycle

3



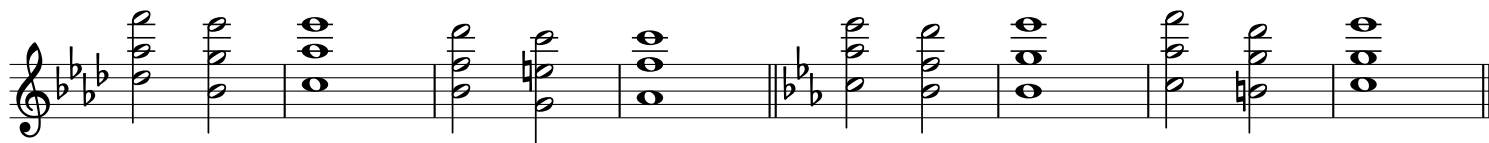
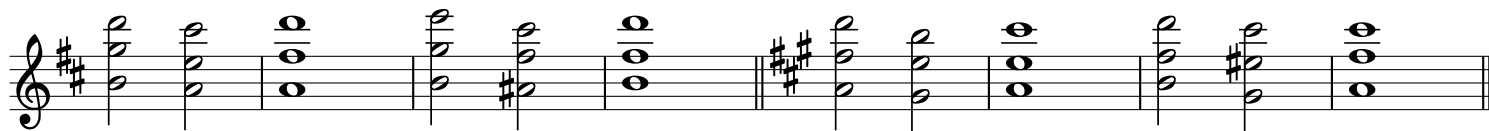
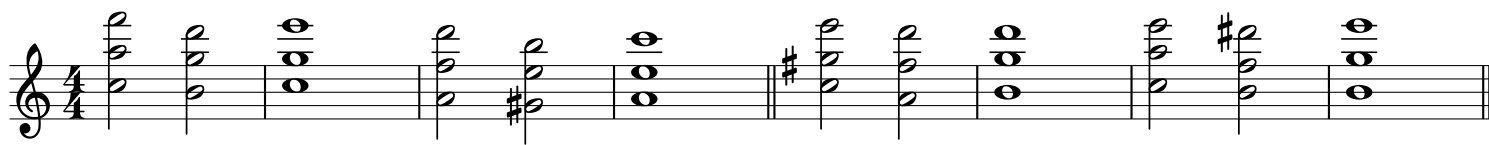
Open Triads in IV V I Cycle

4



Open Triads in IV V I Cycle

5



Seventh Chords

Presentation of Section One

The first section consists of a compendium of seventh chord shapes. These pages are grouped according to the string set the chords use. Each page has a heading indicating the string set used on that page, for example, $\times \times \bullet \bullet \bullet \bullet$ means the notes are played on strings 4 3 2 1 and strings 6 and 5 aren't used, and $\times \bullet \bullet \bullet \times \bullet$ means the notes are played on strings 5 4 3 1 and strings 6 and 2 aren't used.

Presentation of Section Two

The second section consists of the notated chords which correspond to the shapes of the first section. The heading $\bullet \bullet \bullet \bullet$, for example, indicates that the notes can be found on adjacent strings, but it doesn't indicate specifically which strings. Many of the chords are found in more than one position, e.g., a chord might be found on strings 6 5 4 3 and 5 4 3 2, each in a different position, so the choice, then, is up to you. Likewise, $\bullet \bullet \bullet \times \bullet$, depending on the pitch range of the chord, indicates that the notes may be found on either strings 6 5 4 2 or 5 4 3 1.

Every four measures consists of two phrases, $ii^7 V^7 I ma^7$ then $ii^{o7} V^7 i^7$, corresponding to the key signature they follow. These phrases cycle through all the major and minor tonalities.

There are four different string-set configurations presented, symbolized by $\bullet \bullet \bullet \bullet$, $\bullet \times \bullet \bullet \bullet$, $\bullet \bullet \times \bullet \bullet$, and $\bullet \bullet \bullet \times \bullet$. The subtitle 1.1, for example, refers to the lowest forms of $\bullet \bullet \bullet \bullet$ that can fit on the guitar; 1.2 refers to the next higher inversions with the same configuration, etc. up to 1.7.

The enharmonic keys with six sharps or flats are alternated from page to page as you move up the inversions. The keys with seven sharps or flats are omitted.

Suggested Approach

I suggest you memorize as many of these chord voicings and progressions as possible. This way, when you see a voicing and/or progression notated, you'll be able to match it to an already memorized chord form and/or progression. The student of jazz is at a distinct advantage since practicing these chord voicings and progressions in songs is his stock in trade.

Major 7th

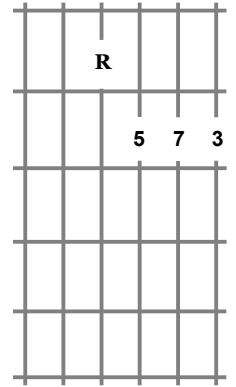
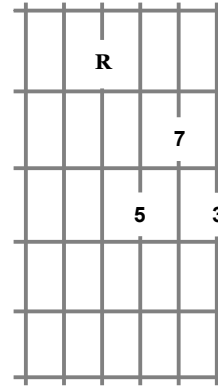
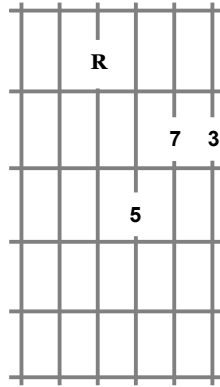
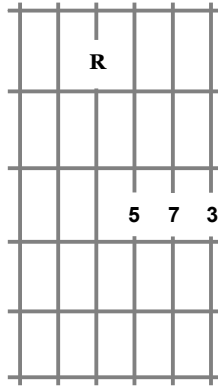
Minor 7th

Dominant 7th

Half Diminished 7th

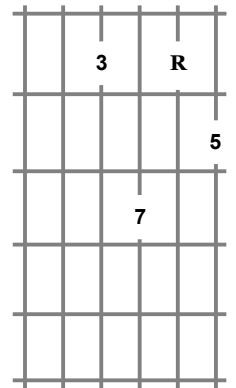
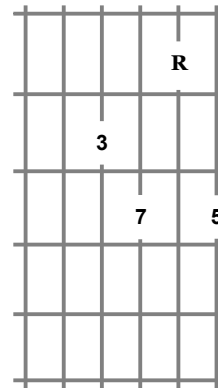
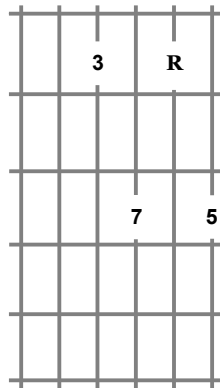
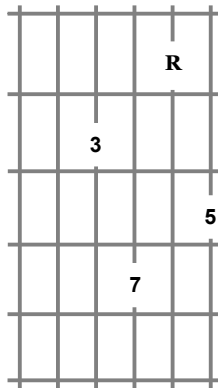
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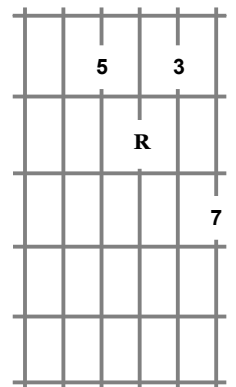
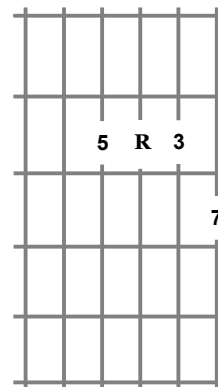
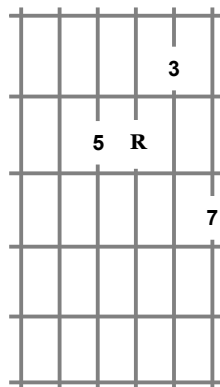
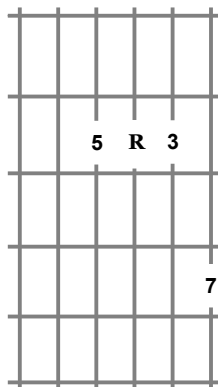
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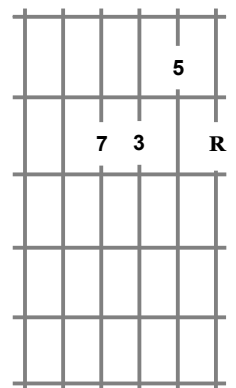
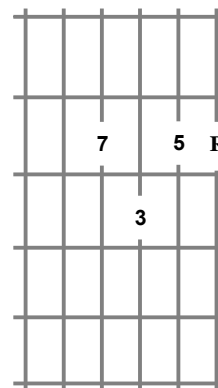
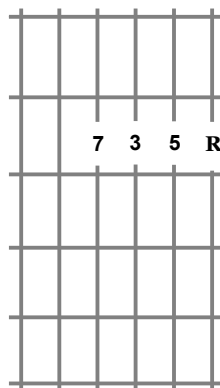
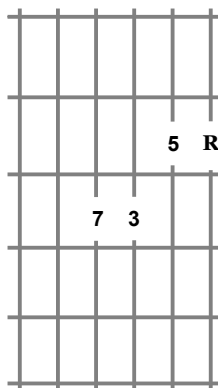
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Major 7th

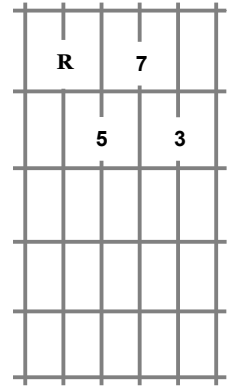
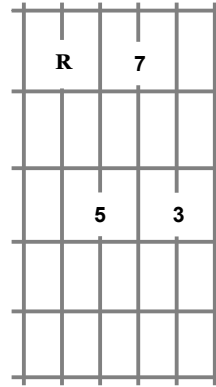
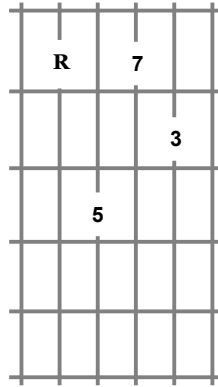
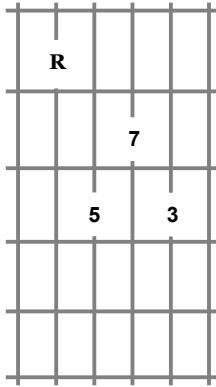
Minor 7th

Dominant 7th

Half Diminished 7th

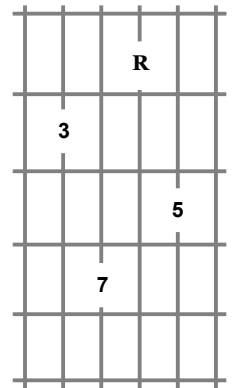
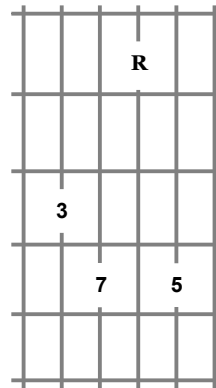
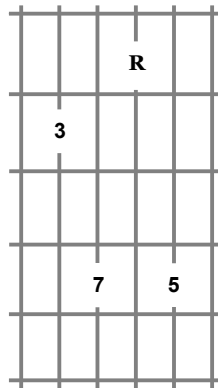
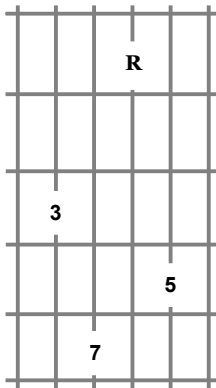
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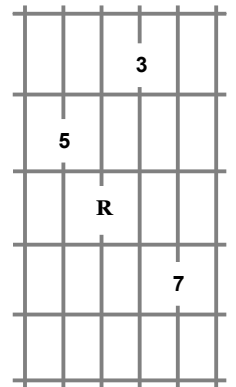
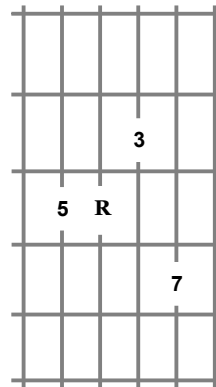
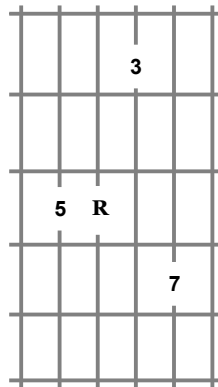
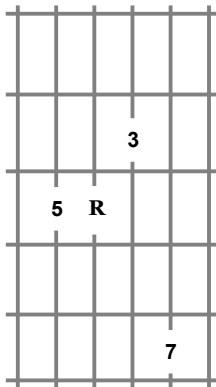
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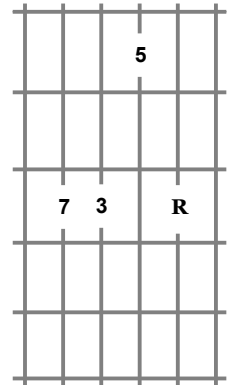
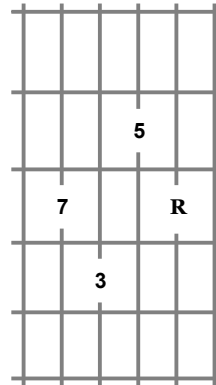
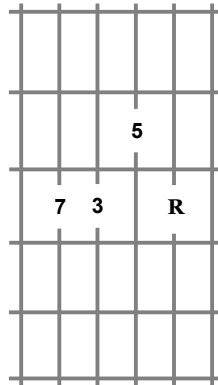
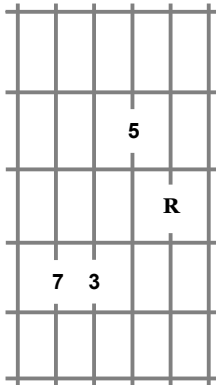
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Major 7th

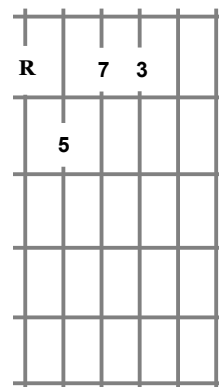
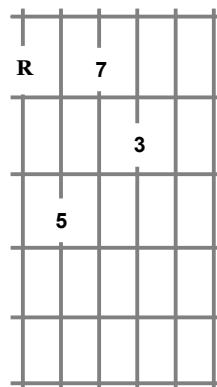
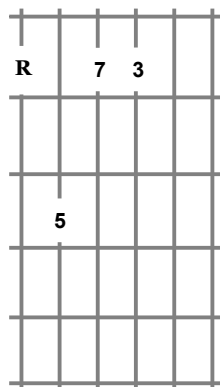
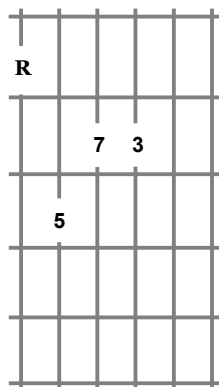
Minor 7th

Dominant 7th

Half Diminished 7th

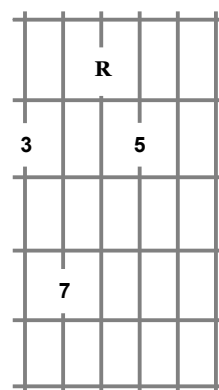
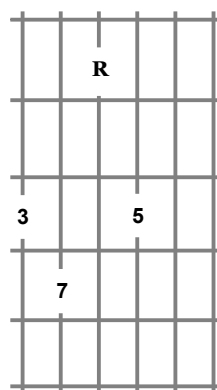
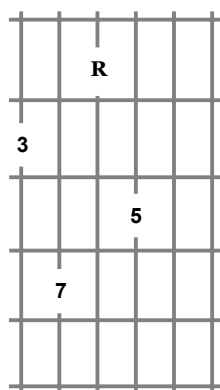
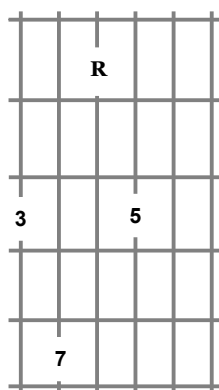
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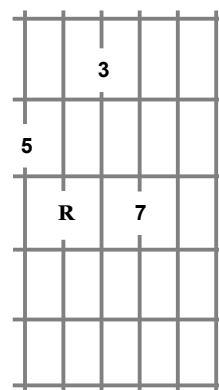
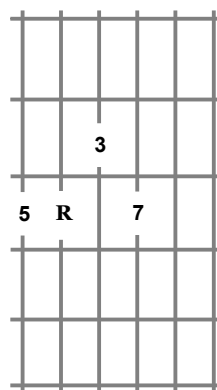
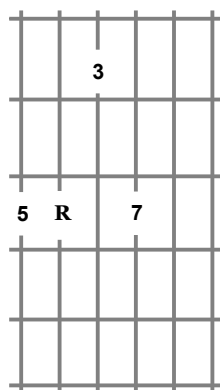
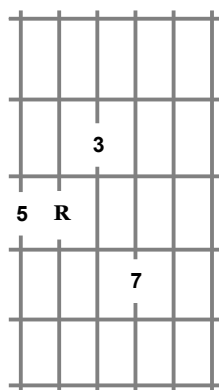
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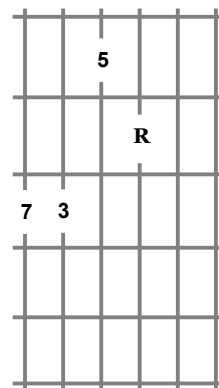
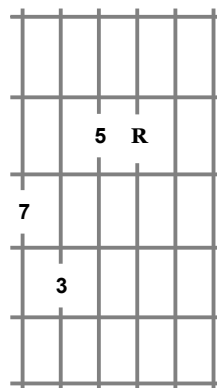
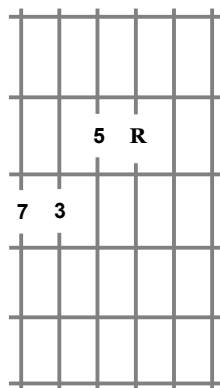
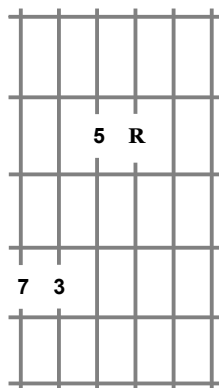
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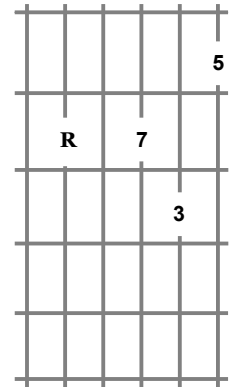
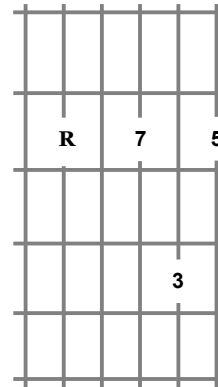
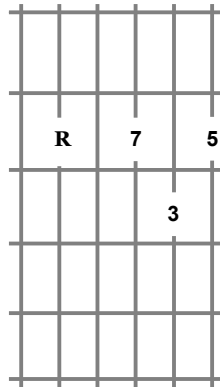
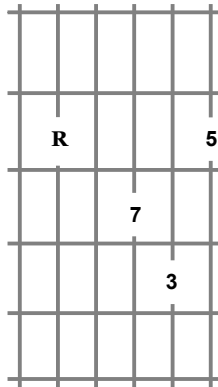
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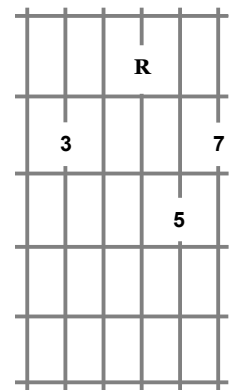
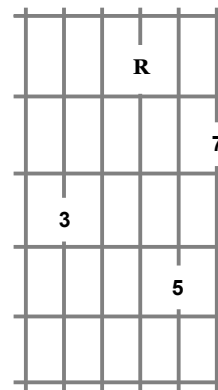
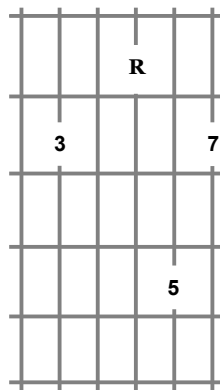
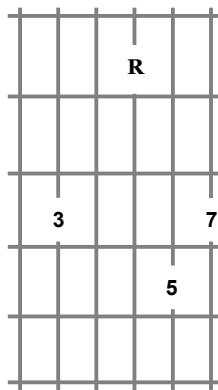
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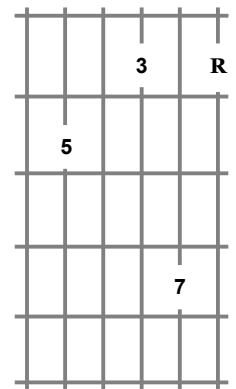
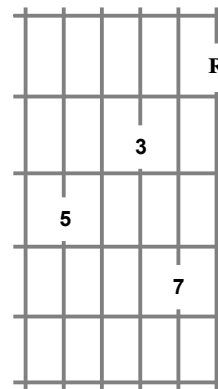
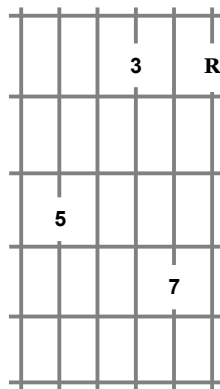
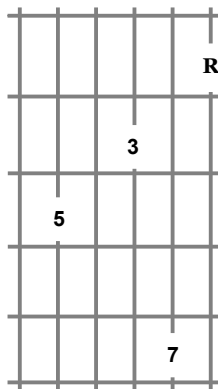
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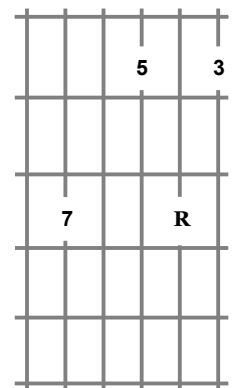
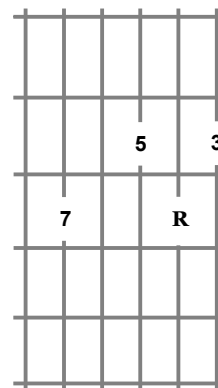
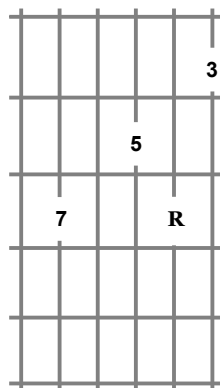
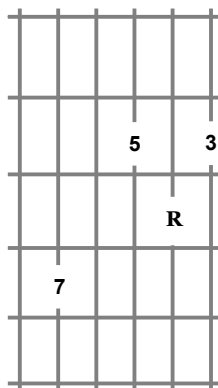
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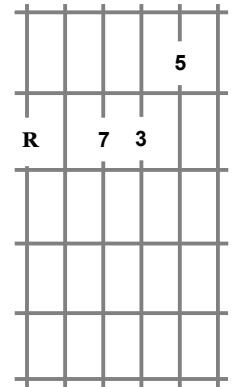
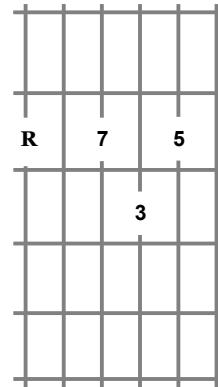
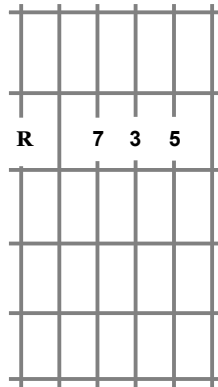
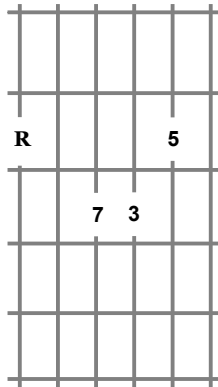
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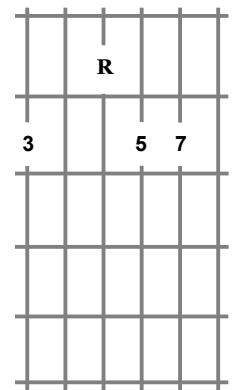
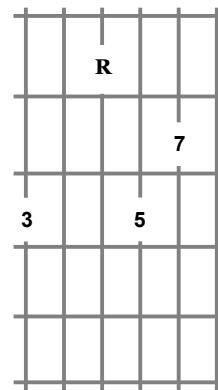
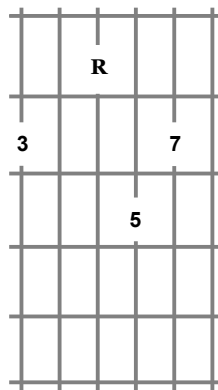
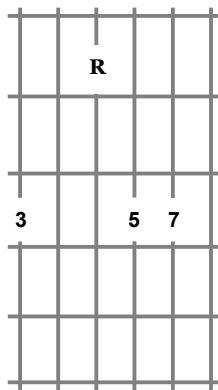
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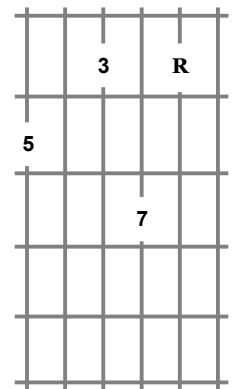
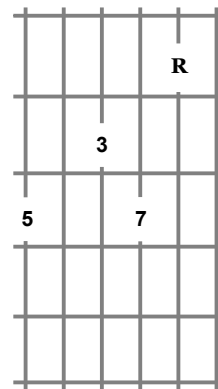
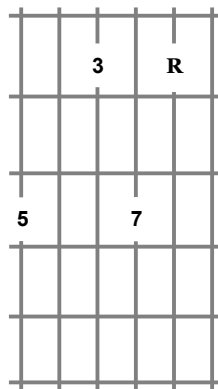
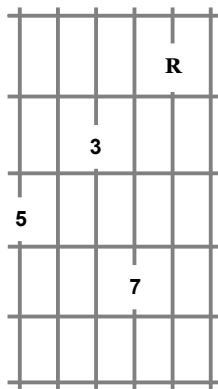
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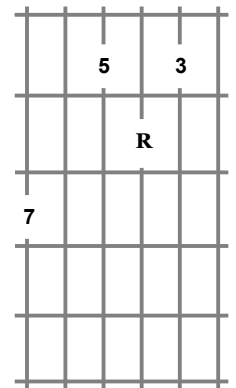
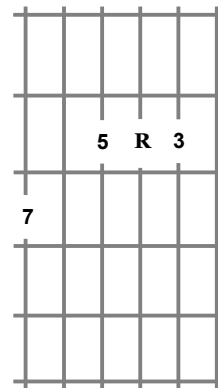
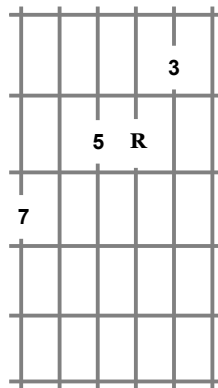
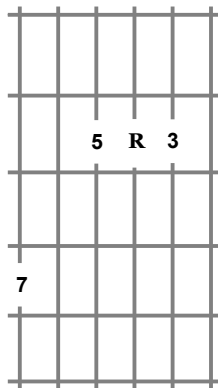
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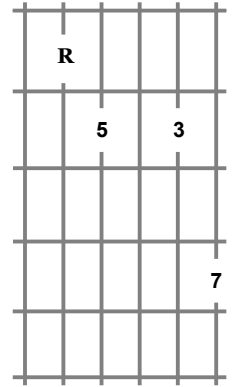
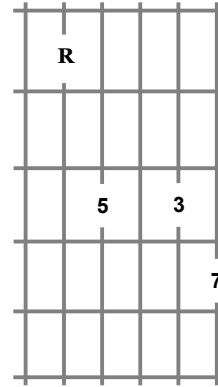
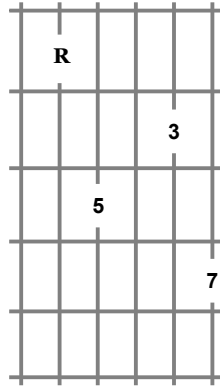
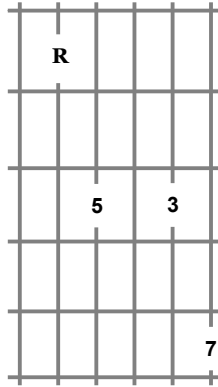
Minor 7th

Dominant 7th

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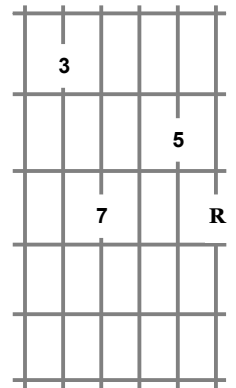
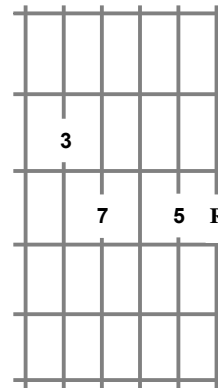
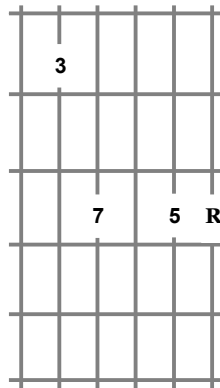
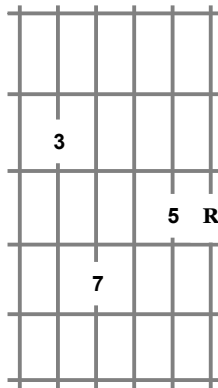
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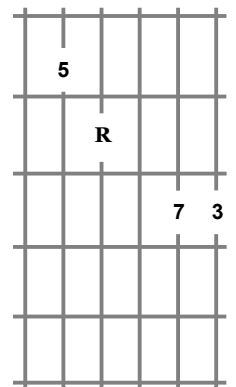
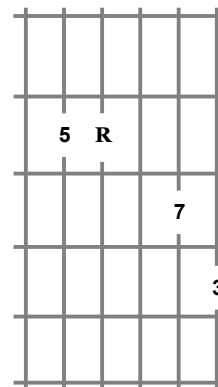
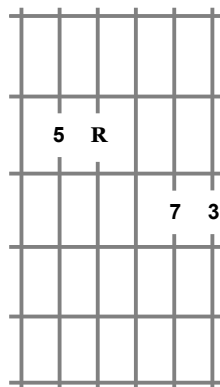
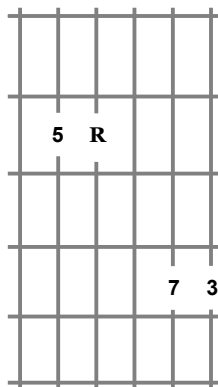
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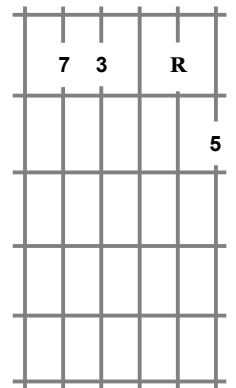
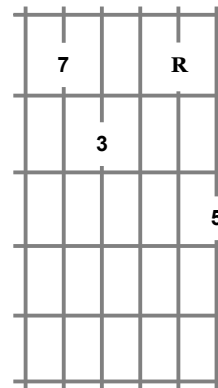
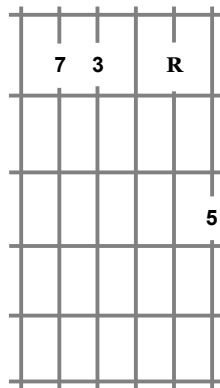
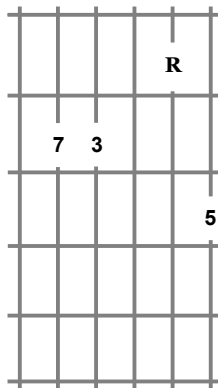
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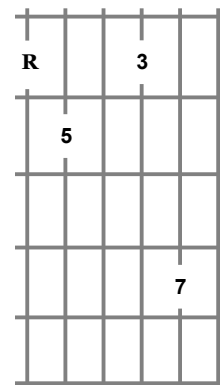
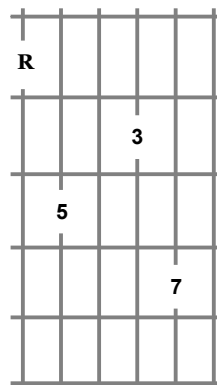
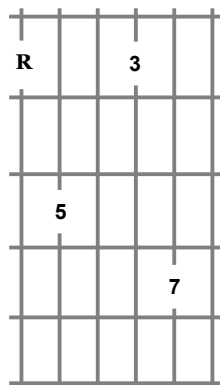
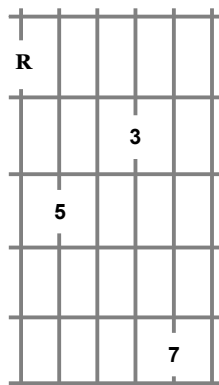
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Dominant 7th

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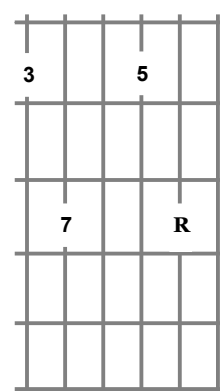
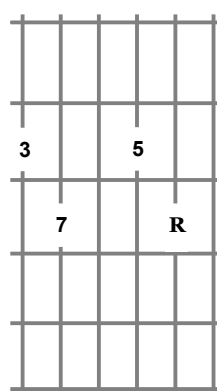
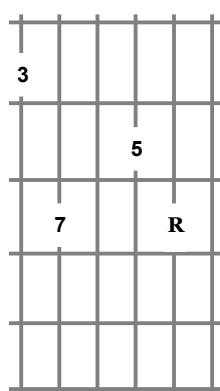
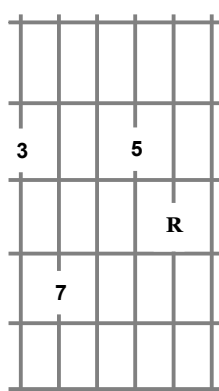
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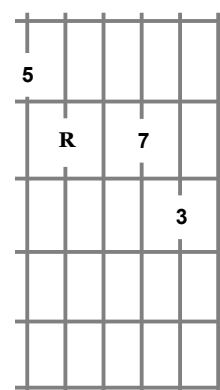
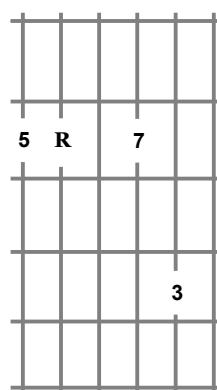
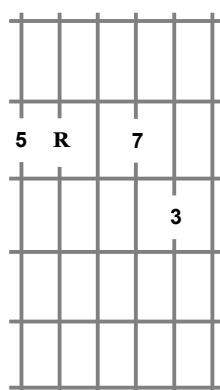
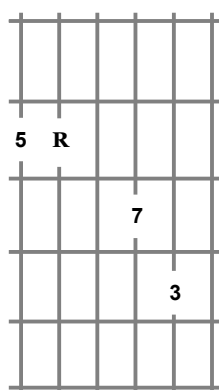
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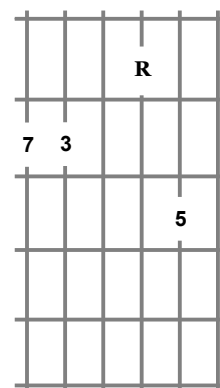
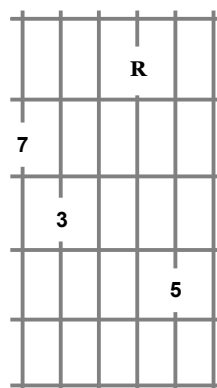
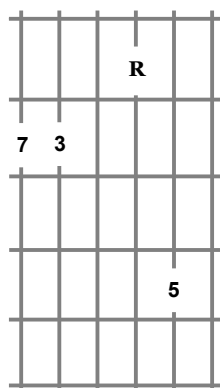
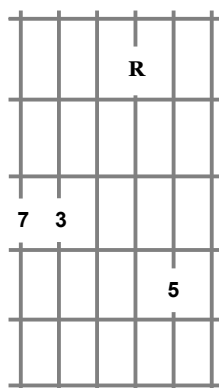
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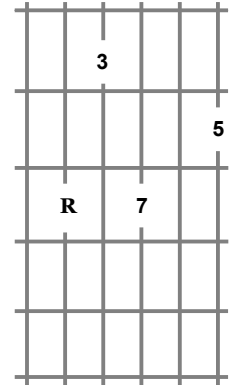
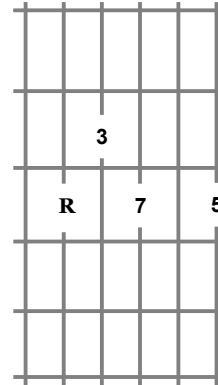
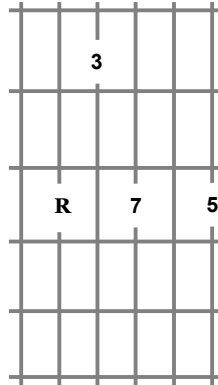
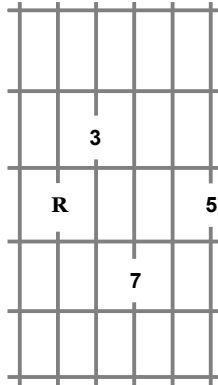
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Half Diminished 7th

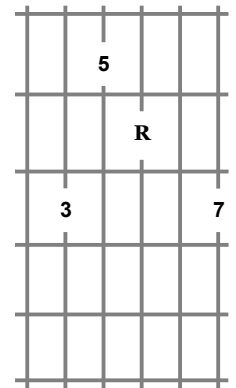
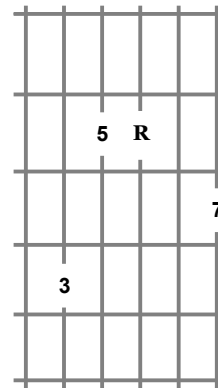
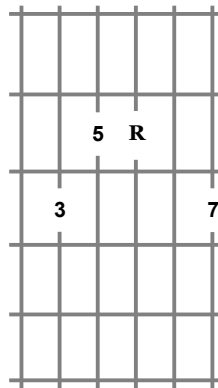
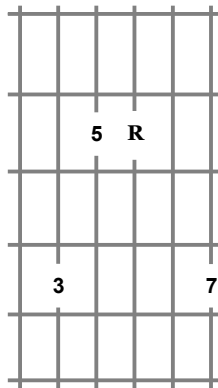
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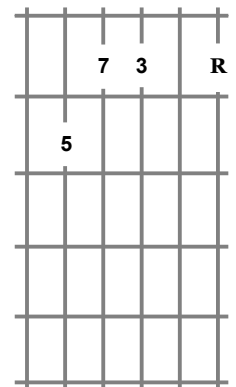
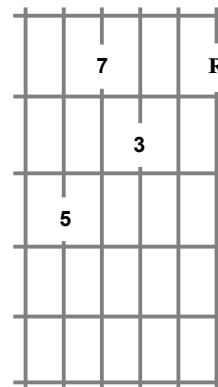
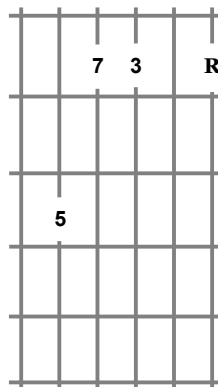
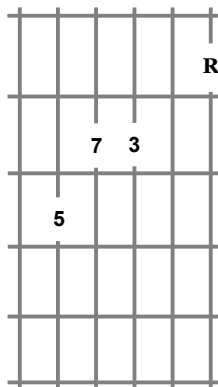
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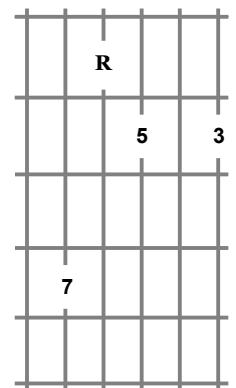
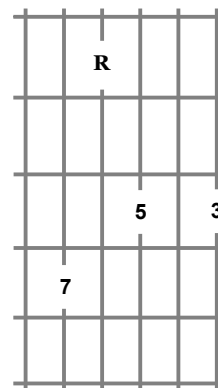
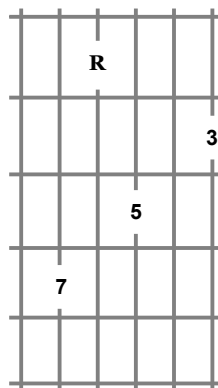
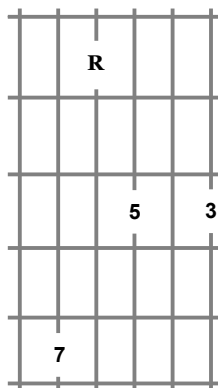
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Major 7th

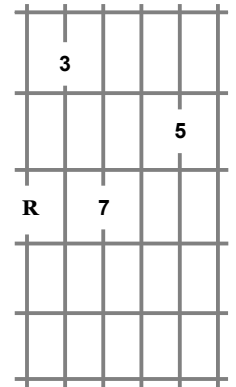
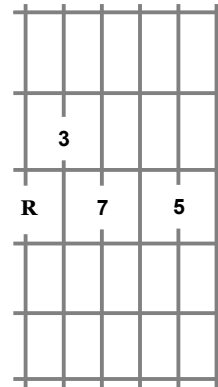
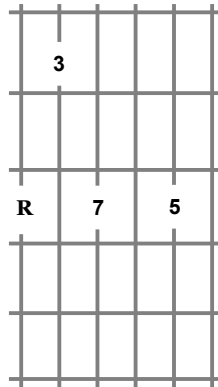
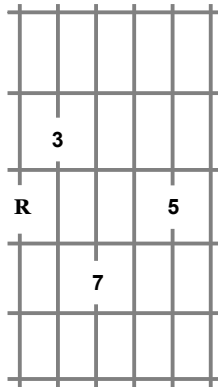
Minor 7th

Dominant 7th

Half Diminished 7th

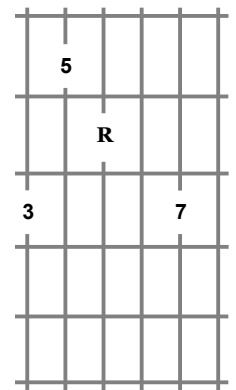
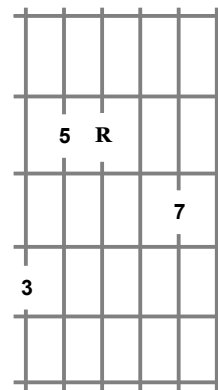
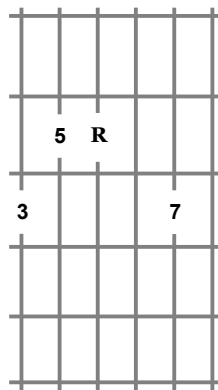
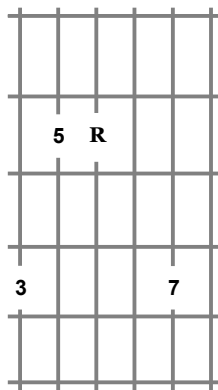
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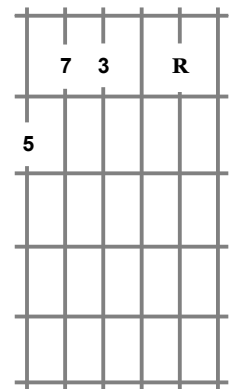
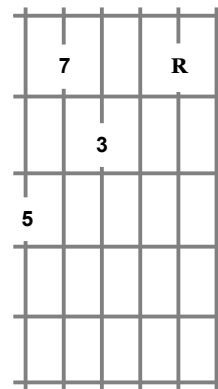
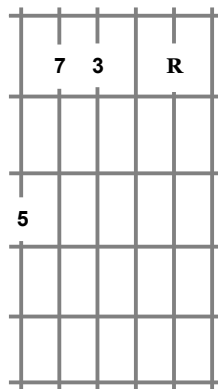
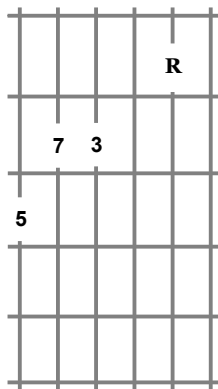
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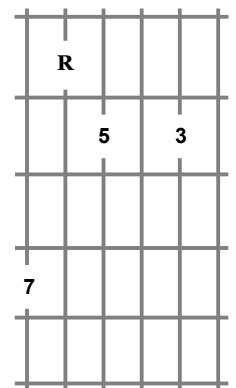
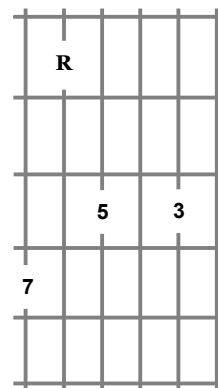
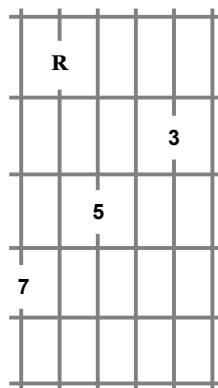
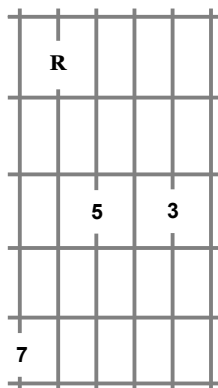
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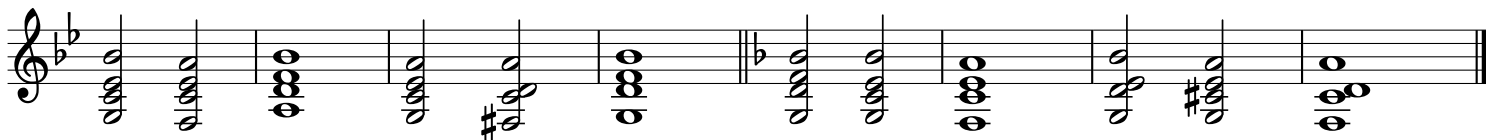
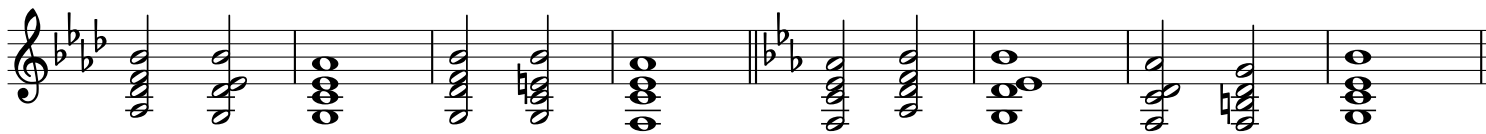
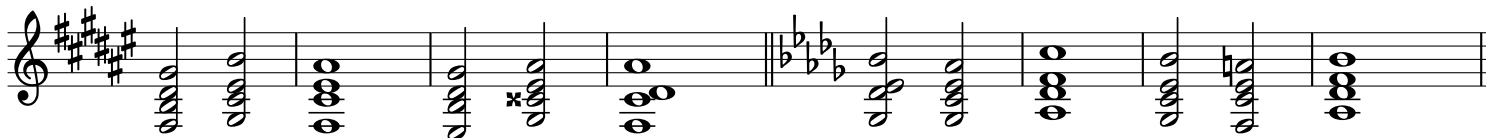
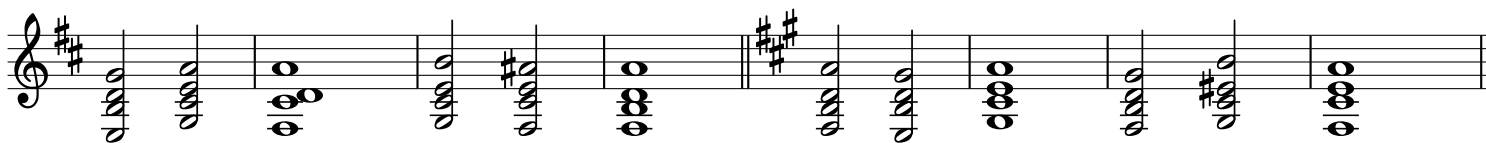
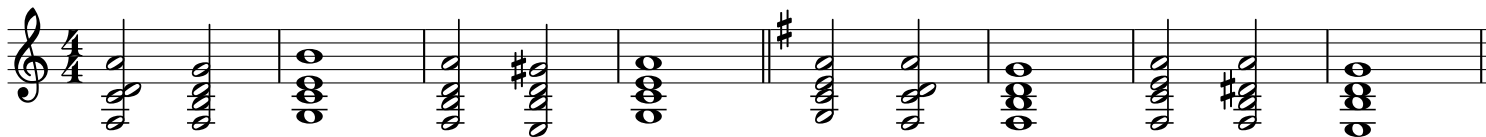
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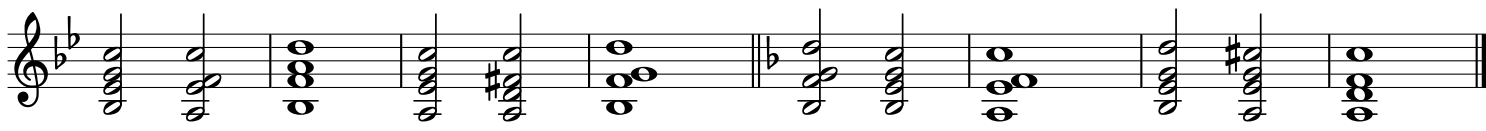
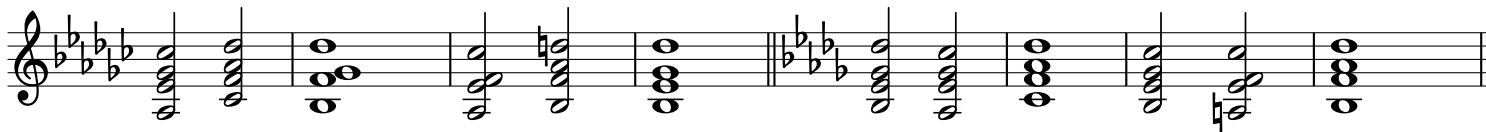
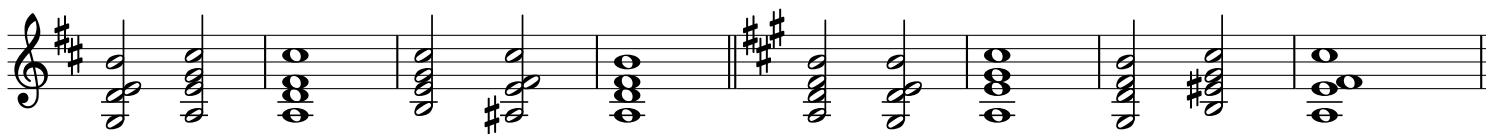
7th Chords

1.1 Lowest ●●●●



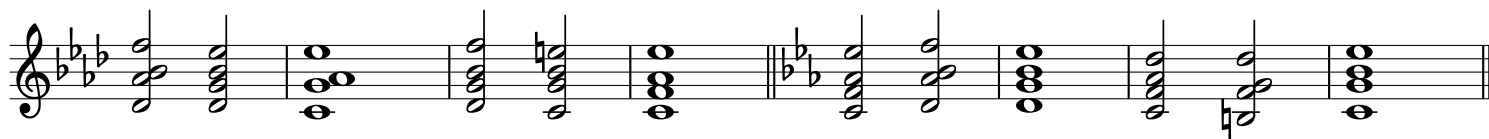
7th Chords

1.2 ● ● ● ●



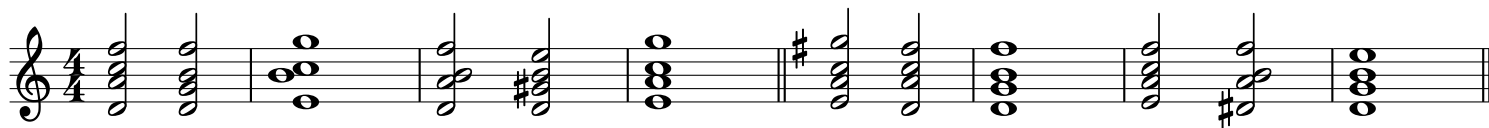
7th Chords

1.3 ●●●●



7th Chords

1.4 ● ● ● ●



7th Chords

1.5 ● ● ● ●



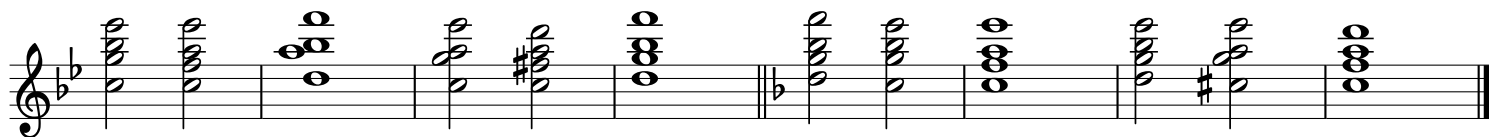
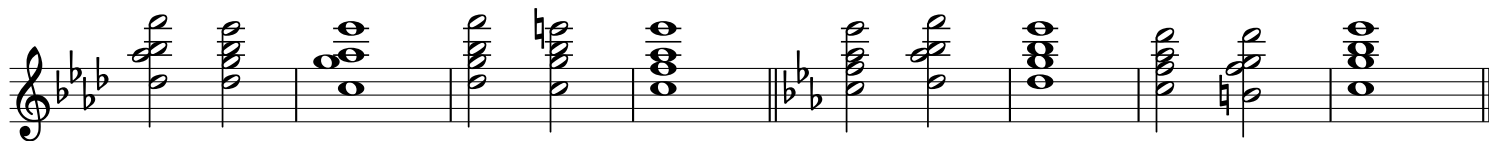
7th Chords

1.6 ●●●●



7th Chords

1.7 ●●●●



7th Chords

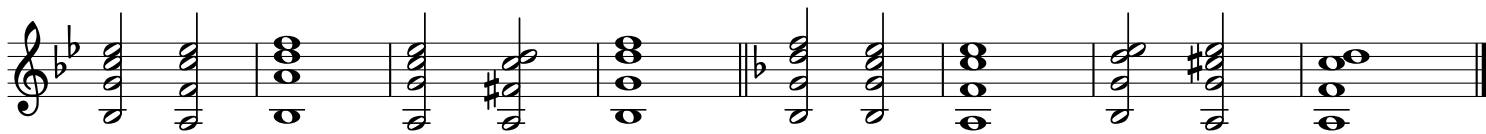
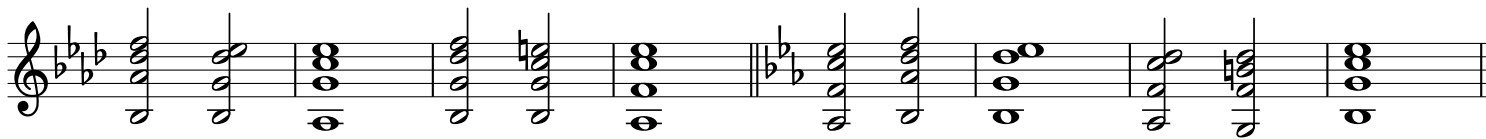
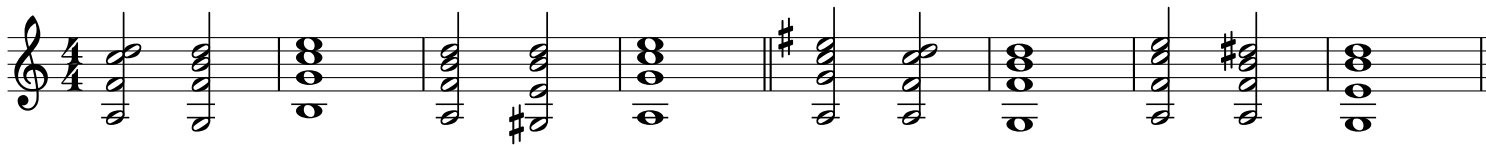
2.1 Lowest ●×●●●

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff. The first line contains a treble clef, a key signature of three sharps, and a series of notes. The second line contains a series of notes. The third line contains a series of notes. The fourth line contains a series of notes. The fifth line contains a series of notes. The sixth line contains a series of notes. The seventh line contains a series of notes. The eighth line contains a series of notes. The ninth line contains a series of notes. The tenth line contains a series of notes. The eleventh line contains a series of notes. The twelfth line contains a series of notes. The thirteenth line contains a series of notes. The fourteenth line contains a series of notes. The fifteenth line contains a series of notes. The sixteenth line contains a series of notes. The seventeenth line contains a series of notes. The eighteenth line contains a series of notes. The nineteenth line contains a series of notes. The twentieth line contains a series of notes. The twenty-first line contains a series of notes. The twenty-second line contains a series of notes. The twenty-third line contains a series of notes. The twenty-fourth line contains a series of notes. The twenty-fifth line contains a series of notes. The twenty-sixth line contains a series of notes. The twenty-seventh line contains a series of notes. The twenty-eighth line contains a series of notes. The twenty-ninth line contains a series of notes. The thirtieth line contains a series of notes. The thirty-first line contains a series of notes. The thirty-second line contains a series of notes. The thirty-third line contains a series of notes. The thirty-fourth line contains a series of notes. The thirty-fifth line contains a series of notes. The thirty-sixth line contains a series of notes. The thirty-seventh line contains a series of notes. The thirty-eighth line contains a series of notes. The thirty-ninth line contains a series of notes. The fortieth line contains a series of notes. The forty-first line contains a series of notes. The forty-second line contains a series of notes. The forty-third line contains a series of notes. The forty-fourth line contains a series of notes. The forty-fifth line contains a series of notes. The forty-sixth line contains a series of notes. The forty-seventh line contains a series of notes. The forty-eighth line contains a series of notes. The forty-ninth line contains a series of notes. The fiftieth line contains a series of notes. The fifty-first line contains a series of notes. The fifty-second line contains a series of notes. The fifty-third line contains a series of notes. The fifty-fourth line contains a series of notes. The fifty-fifth line contains a series of notes. The fifty-sixth line contains a series of notes. The fifty-seventh line contains a series of notes. 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The seventy-eighth line contains a series of notes. The seventy-ninth line contains a series of notes. The eightieth line contains a series of notes. The eighty-first line contains a series of notes. The eighty-second line contains a series of notes. The eighty-third line contains a series of notes. The eighty-fourth line contains a series of notes. The eighty-fifth line contains a series of notes. The eighty-sixth line contains a series of notes. The eighty-seventh line contains a series of notes. The eighty-eighth line contains a series of notes. The eighty-ninth line contains a series of notes. The ninetieth line contains a series of notes. The ninety-first line contains a series of notes. The ninety-second line contains a series of notes. The ninety-third line contains a series of notes. The ninety-fourth line contains a series of notes. The ninety-fifth line contains a series of notes. The ninety-sixth line contains a series of notes. The ninety-seventh line contains a series of notes. The ninety-eighth line contains a series of notes. The ninety-ninth line contains a series of notes. The hundredth line contains a series of notes.

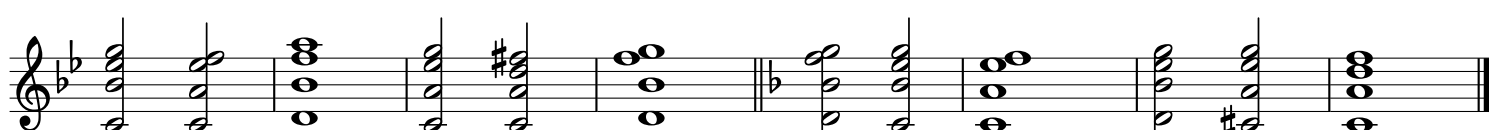
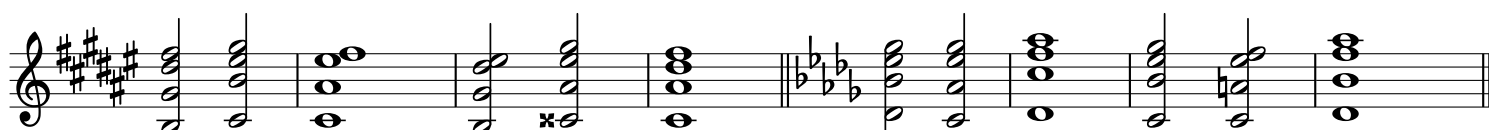
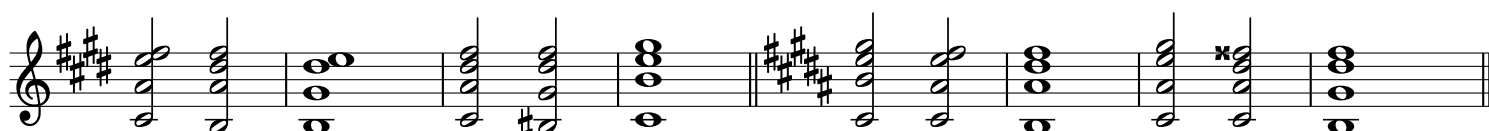
7th Chords

2.2 ● × ● ● ●



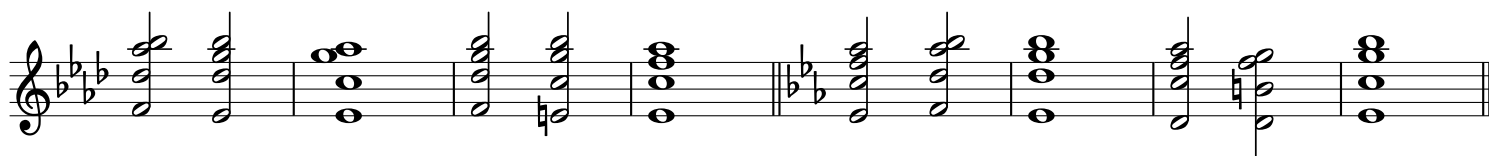
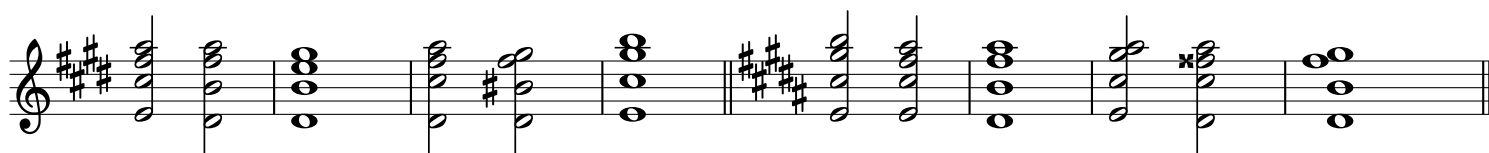
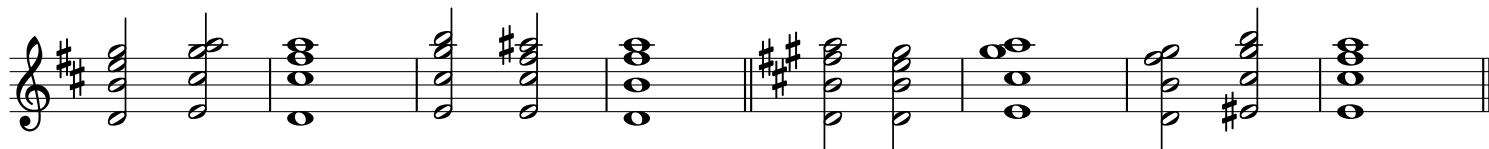
7th Chords

2.3 ● × ● ● ●



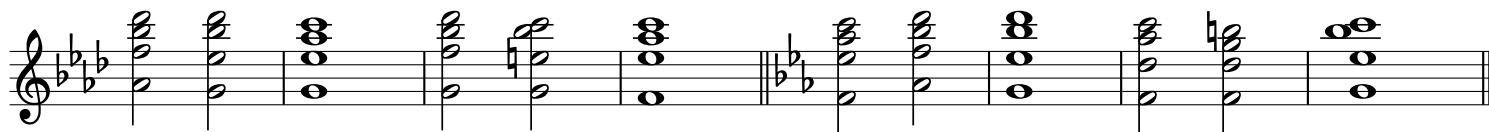
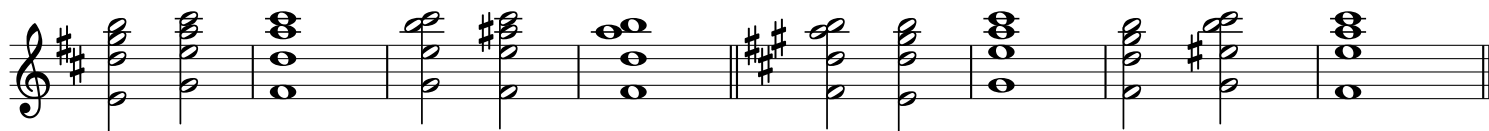
7th Chords

2.4 ● × ● ● ●



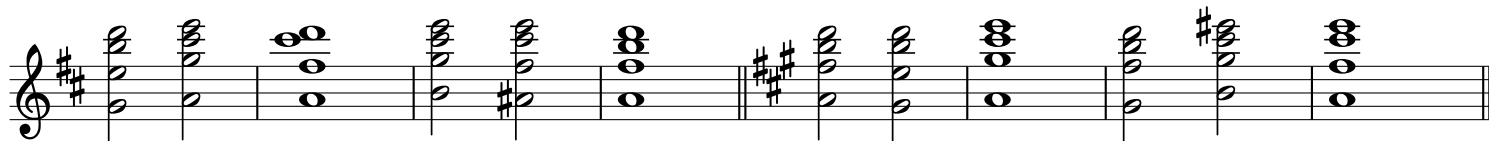
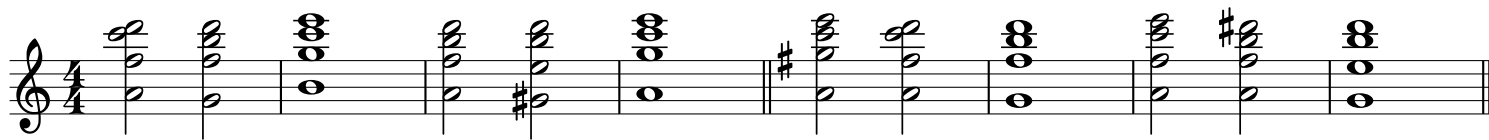
7th Chords

2.5 ● × ● ● ●



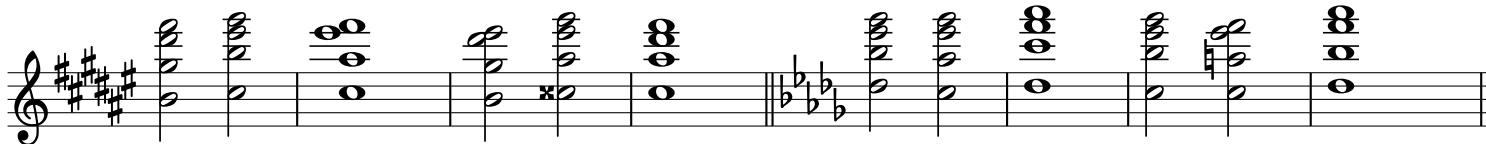
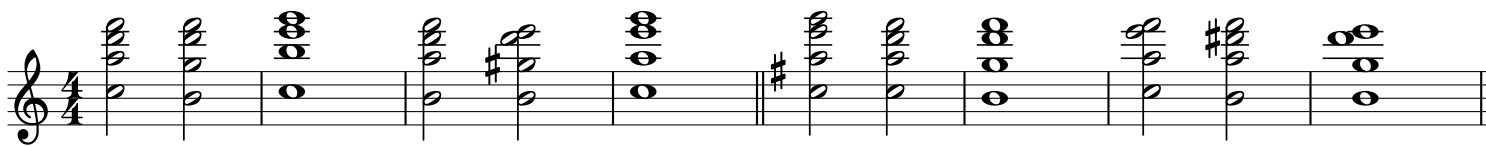
7th Chords

2.6 ● × ● ● ●



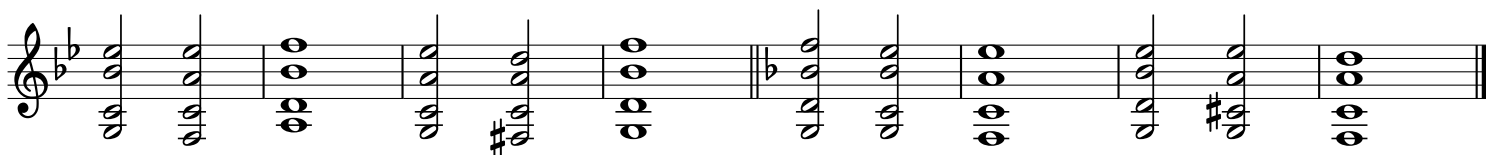
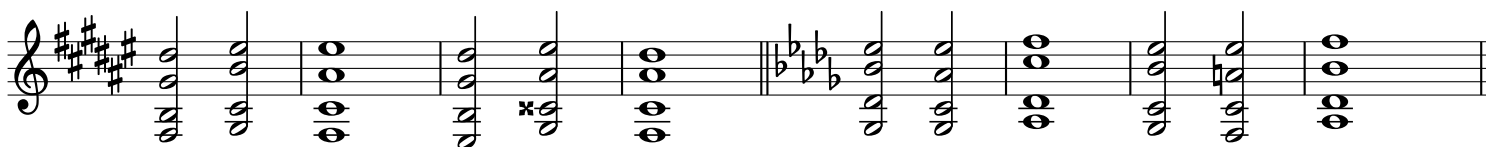
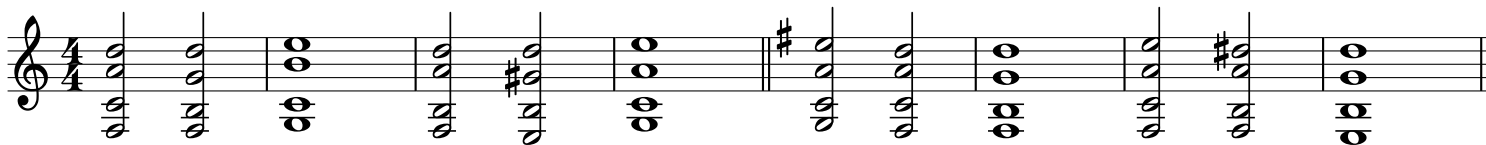
7th Chords

2.7 ● × ● ● ●



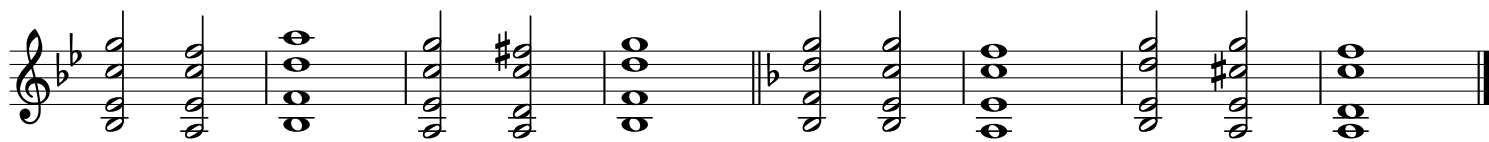
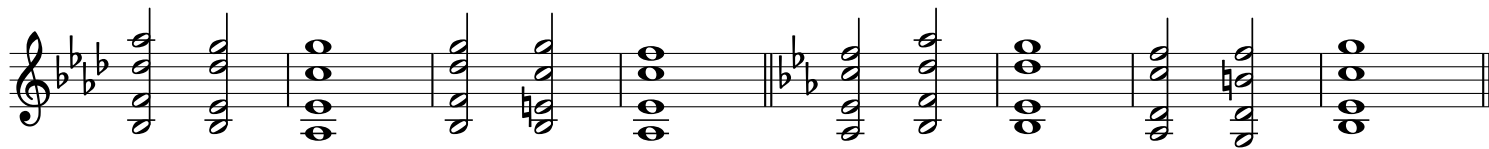
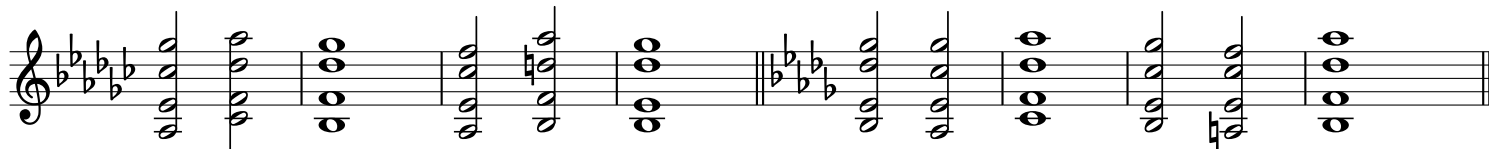
7th Chords

3.1 Lowest ●●×●●



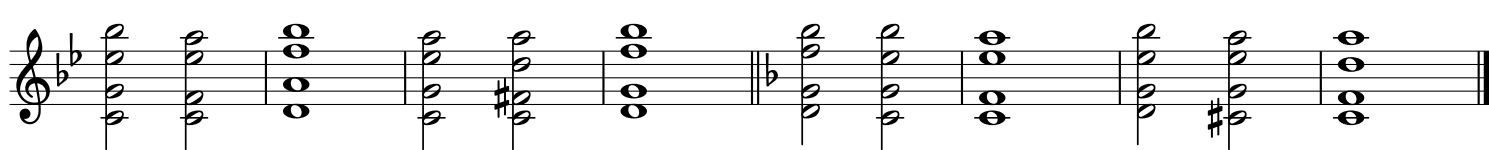
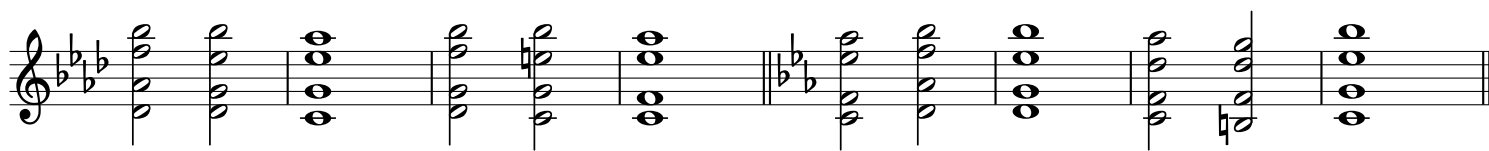
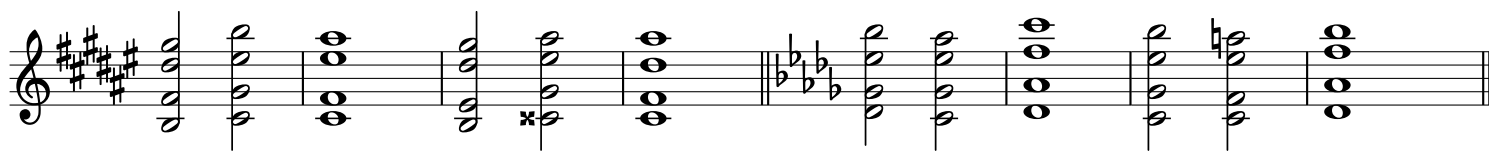
7th Chords

3.2 ●●×●●



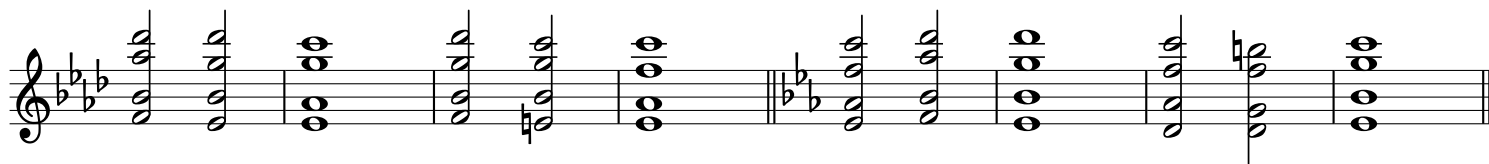
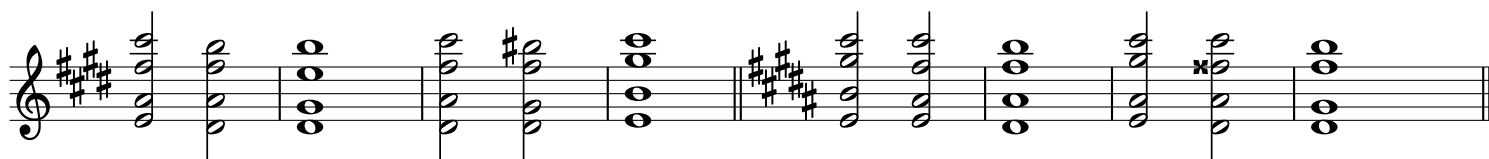
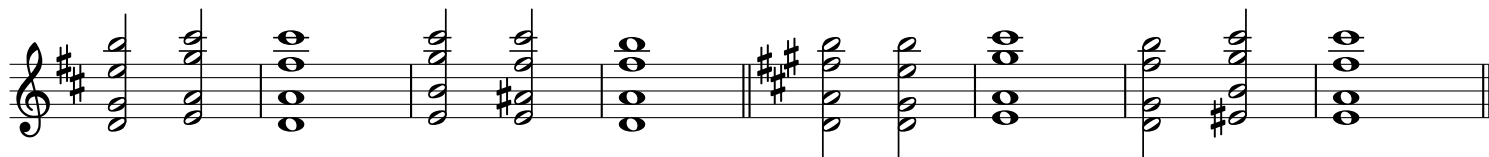
7th Chords

3.3 ●●×●●



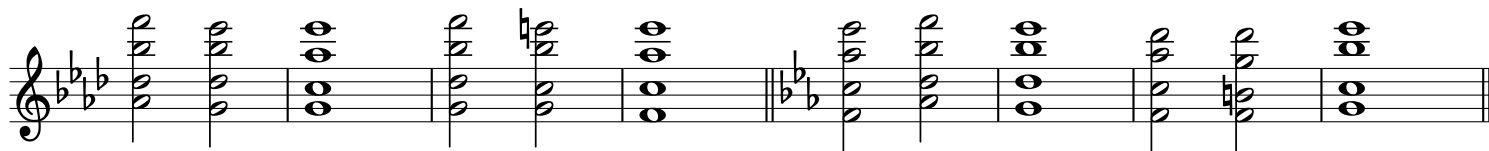
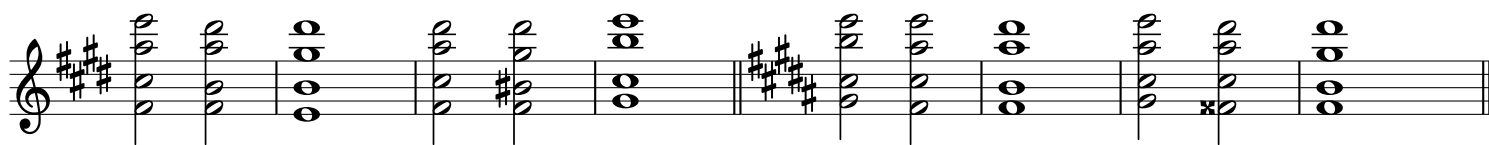
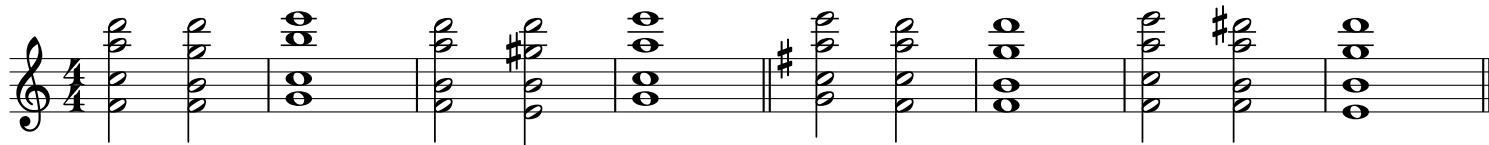
7th Chords

3.4 ●●×●●



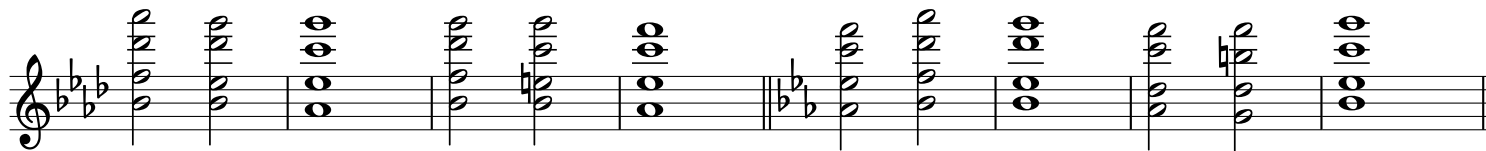
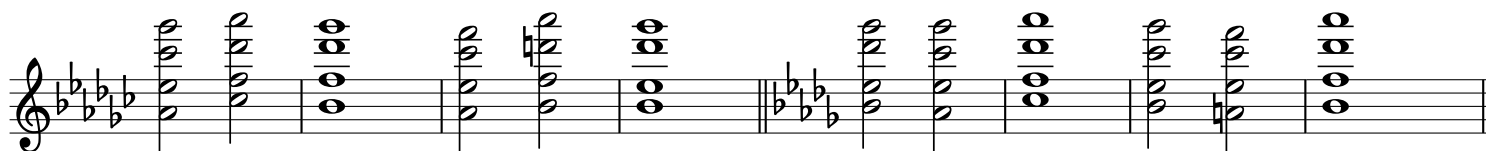
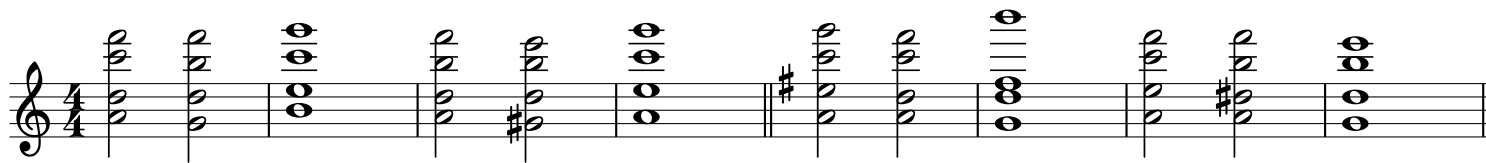
7th Chords

3.5 ●●×●●



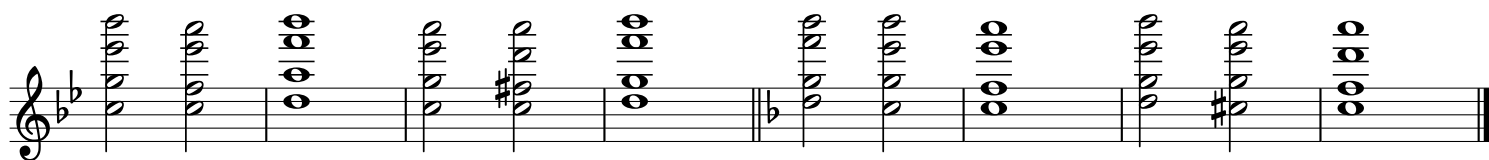
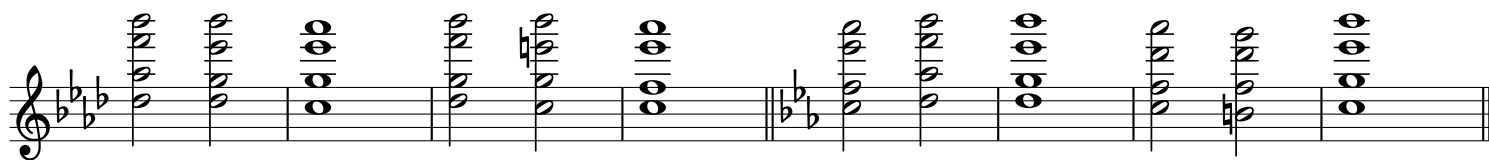
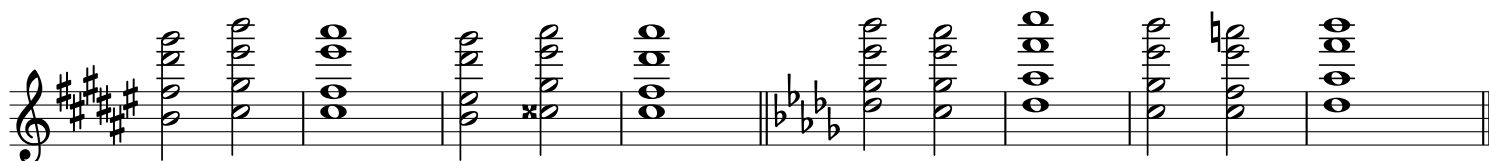
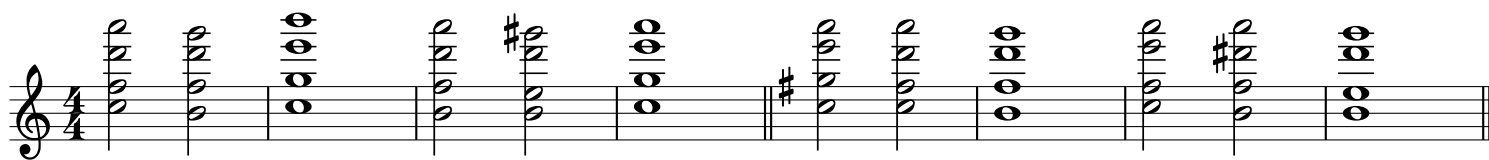
7th Chords

3.6 ● ● × ● ●



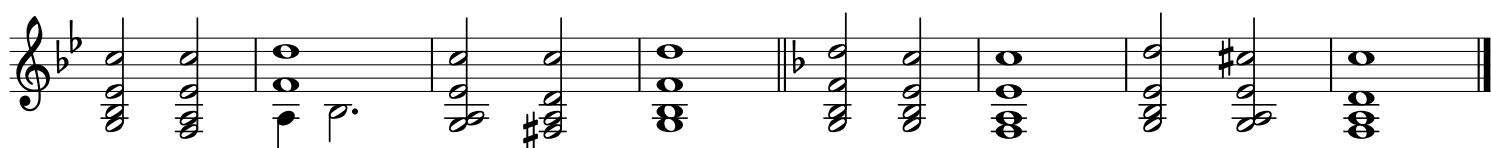
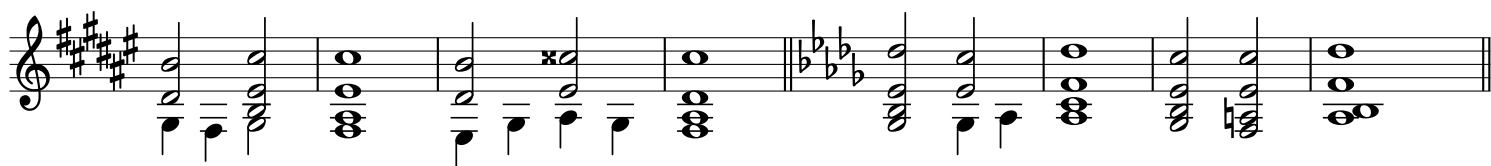
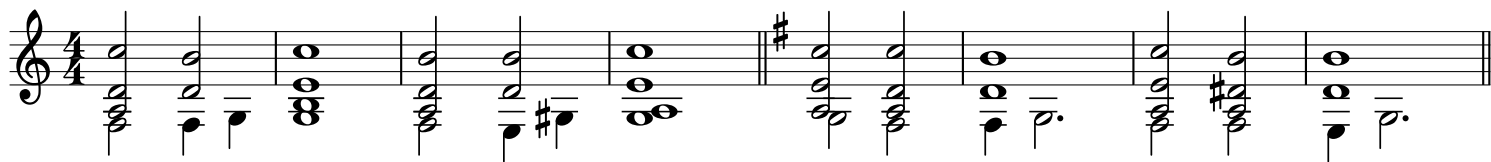
7th Chords

3.7 ●●×●●



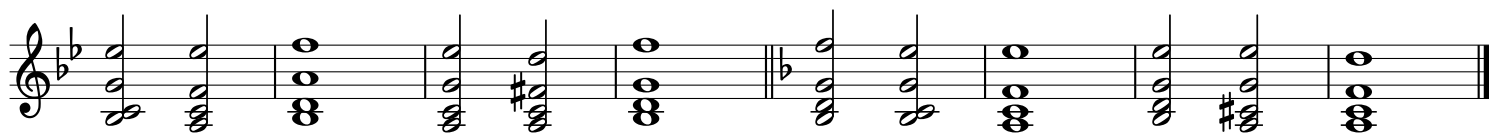
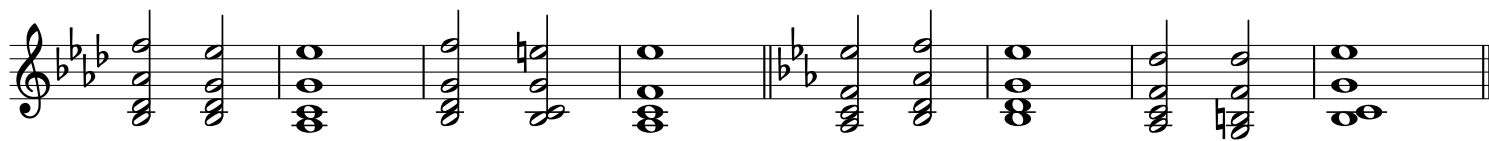
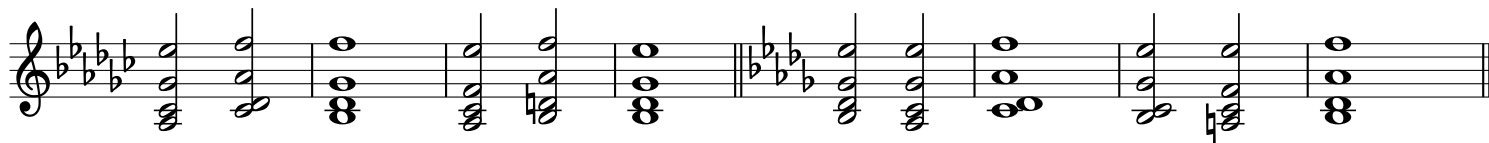
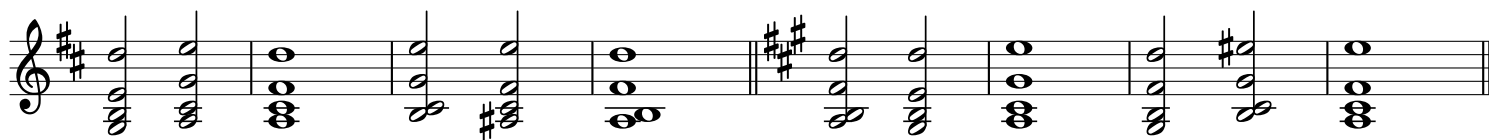
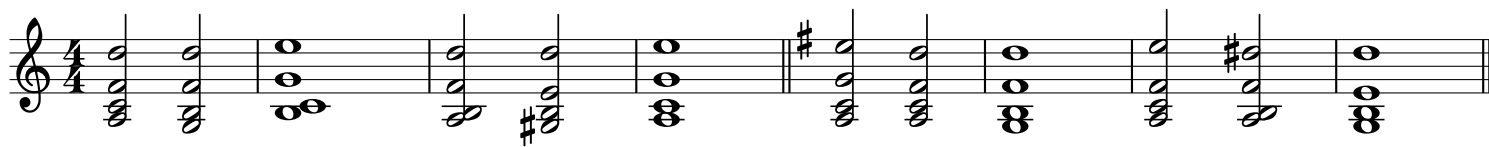
7th Chords

4.1 Lowest ●●●×●



7th Chords

4.2 ●●●×●



7th Chords

4.3 ● ● ● × ●

The first system of the musical score for 'The Rose Tree' is written in treble clef with a 4/4 time signature. It consists of 12 measures. The melody is composed of quarter and eighth notes, with a key signature of one sharp (F#). The lyrics 'The Rose Tree' are written below the first three measures, and 'The Rose Tree' is written below the last three measures.

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The following measure has a quarter note G4, a quarter note F#4, and a quarter note E4. The eighth measure consists of a quarter note D4, a quarter note C4, and a quarter note B3. The ninth measure has a quarter note A3, a quarter note G3, and a quarter note F#3. The tenth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The eleventh measure has a quarter note B2, a quarter note A2, and a quarter note G2. The twelfth measure consists of a quarter note F#2, a quarter note E2, and a quarter note D2. The thirteenth measure has a quarter note C2, a quarter note B1, and a quarter note A1. The system ends with a quarter note G1, a quarter note F#1, and a quarter note E1.

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line.

A musical score for the song 'The Rose Tree'. It features a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes. The score is divided into measures by vertical bar lines.

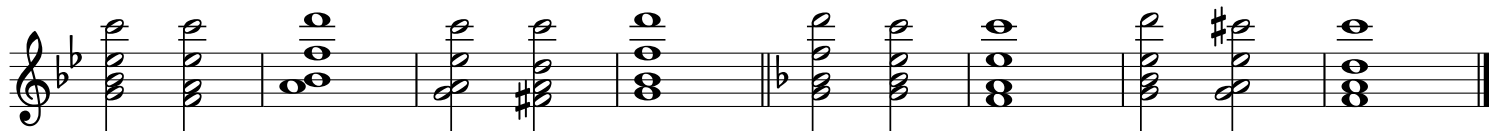
7th Chords

4.4 ●●●×●



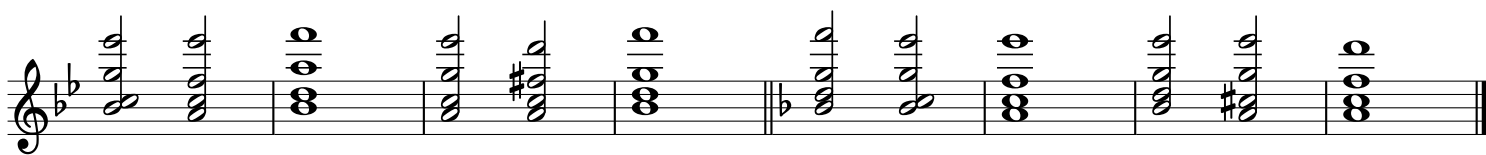
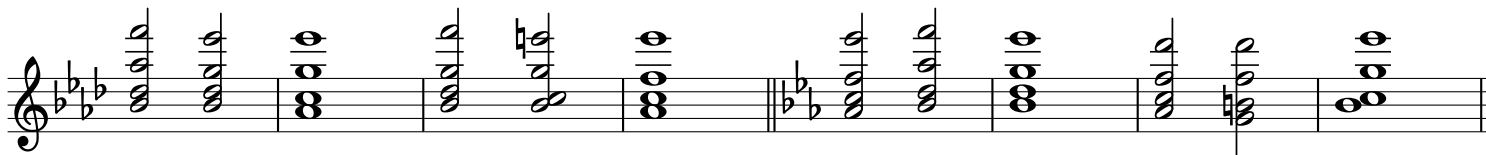
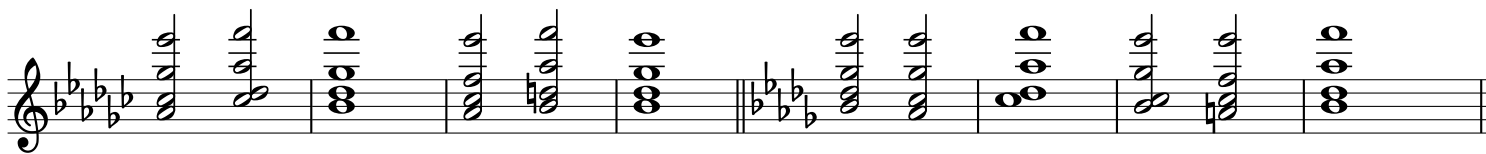
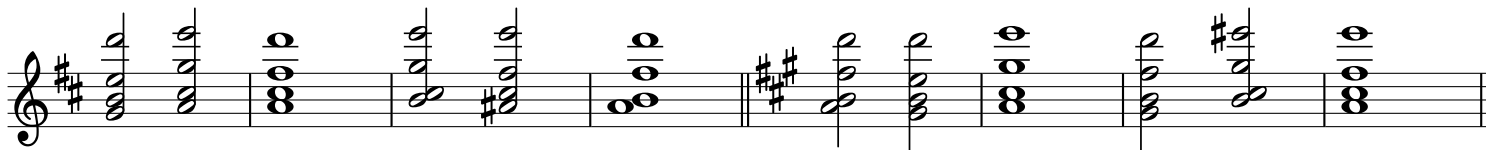
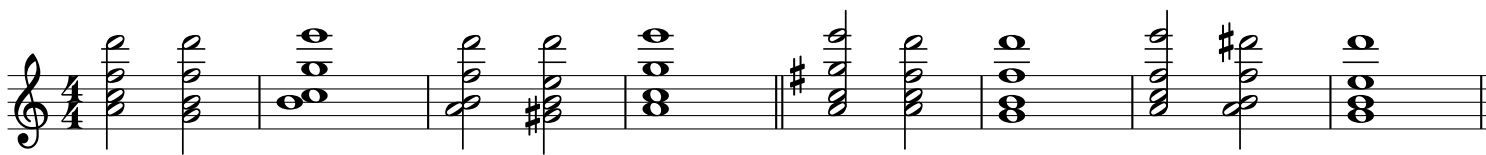
7th Chords

4.5 ●●●×●



7th Chords

4.6 ● ● ● × ●



7th Chords

4.7 ●●●×●

